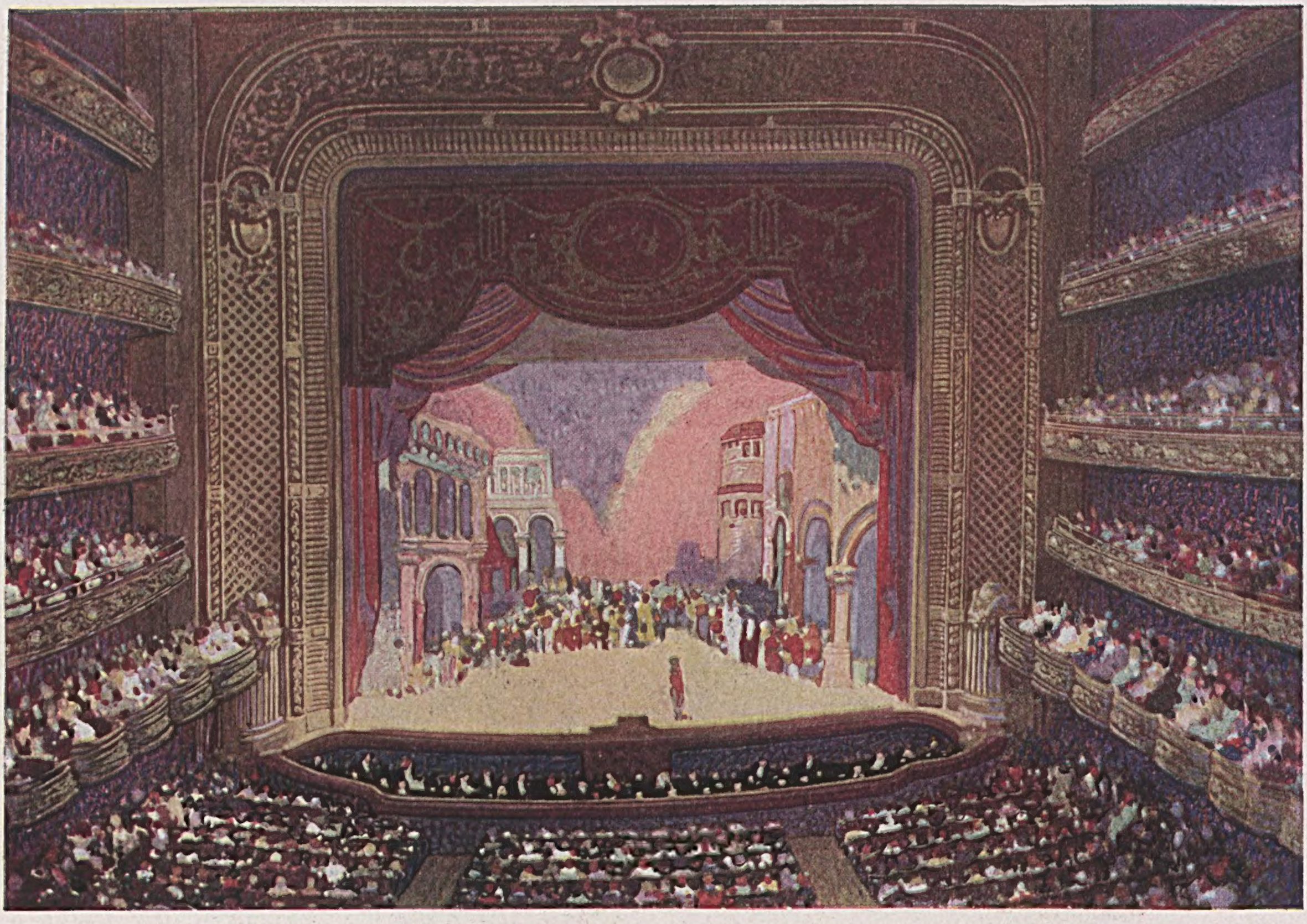
Winter Fashions Number

VOGUE

November 1·1919
Price 35 Cts



The Vogue Company
CONDÉ NAST *Publisher*



A Gala Night at the Opera

CARUSO is to sing. The great horseshoe is thronged. Sparkling jewels and gleaming shoulders make the house even more brilliant than the stage. With formal evening dress Dorin's Compactes are indispensable not only because they match so perfectly the natural tones of the complexion, but because the dainty compact box in the opera bag or vanity case provides the means of renewing at a moment's notice the uniform velvety surface of the skin. Frequenters of the opera are among the warmest friends of Dorin's Compactes not only at the Metropolitan but in the great opera houses of European capitals.

LA DORINE

The Imported Compact Powder from Paris

WHAT IS YOUR COLORING?
Send description of your hair, eyes and complexion with **25c in stamps,** and we will send two miniature *compactes,* La Dorine and one of Dorin's Rouges. Also booklet reproducing, in full color, seven exquisite types of beauty with directions for choosing the correct *compactes* for each type.

Or for **10c in stamps** we will send the booklet with generous samples of La Dorine and Dorin's Rouge *en poudre* instead of the *compactes.*

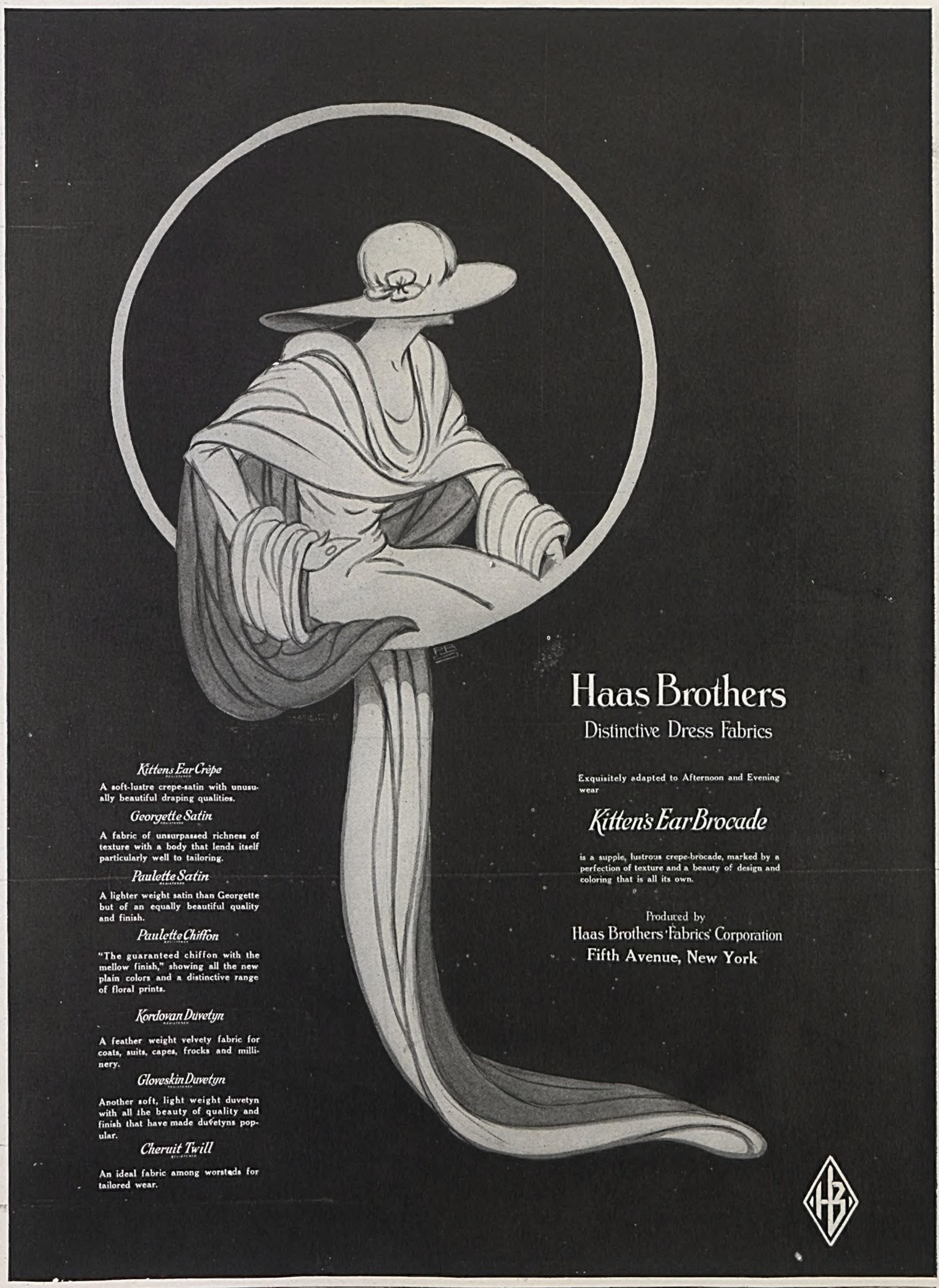


LA DORINE comes in four shades to harmonize with every complexion—Blanche, Naturelle, Rosee and Rachel. Dorin's Compact Rouges are in a variety of natural tones of which Rouge Brunette and Rouge Framboise are the favorites. Large dressing table size, $1.00.

For arms and shoulders, use the Companion Powder, La Dorine *en poudre.* Box $1.00.

For your protection:
Dorin's Preparations are sold only in containers marked "DORIN, PARIS"

F. R. ARNOLD & COMPANY *Importers* 7 WEST TWENTY-SECOND STREET, NEW YORK



Haas Brothers

Distinctive Dress Fabrics

Exquisitely adapted to Afternoon and Evening wear

Kitten's Ear Brocade

is a supple, lustrous crepe-brocade, marked by a perfection of texture and a beauty of design and coloring that is all its own.

Produced by
Haas Brothers Fabrics Corporation
Fifth Avenue, New York

Kittens Ear Crèpe

A soft-lustre crepe-satin with unusually beautiful draping qualities.

Georgette Satin

A fabric of unsurpassed richness of texture with a body that lends itself particularly well to tailoring.

Paulette Satin

A lighter weight satin than Georgette but of an equally beautiful quality and finish.

Paulette Chiffon

"The guaranteed chiffon with the mellow finish," showing all the new plain colors and a distinctive range of floral prints.

Kordovan Duvetyn

A feather weight velvety fabric for coats, suits, capes, frocks and millinery.

Gloveskin Duvetyn

Another soft, light weight duvetyn with all the beauty of quality and finish that have made duvetyns popular.

Cheruit Twill

An ideal fabric among worsteds for tailored wear.

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Vol. No. 54, No. 9
Whole No. 1130



"Onyx" ONYX Hosiery

The full enjoyment of Fall Social Festivities require the costume to be perfect from Head to Toe —"ONYX" Hosiery elaborates and harmonizes with the most luxurious or inexpensive attire

Match your costume with "ONYX" at the Leading Shops

Emery & Beers Company Inc.

Sole Owners of "ONYX" and Wholesale Distributors

Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York

Feminine Footwear

For the Varied Hours and Events of a Winter's Day

QUALITY leathers, modish lasts and expert workmanship result in shoes of unquestioned smartness and wearability.



3—Custom-made Walking Boots of dark tan Russia calf, new style wing tips and lighter tan kid tops; welted soles; military heels.

15.00 Tax .50

Price 15.50 Including Tax

5—Dress Boots of black patent kid with soft black kid tops; light welted soles, French heels.

12.50 Tax .25

Price 12.75 Including Tax

5a—Same style in all black glazed kidskin.

12.50 Tax .25

Price 12.75 Including Tax

11—Hand sewed Evening Slippers of cloth of silver or gold; medium long vamps, hand turned soles; French heels.

12.50 Tax .25

Price 12.75 Including Tax

15—Smart Walking Oxfords of dark tan or black Russia calf also of black kidskin; welted soles, military heels. 9.50

17—Hand sewed Pumps with low French heels, of black patent or dull black leather, also tan Russia calf.

14.00 Tax .40 Price 14.40 Including Tax

17a—Same style in black or white satin.

10.50 Tax .05 Price 10.55 Including Tax

WOMEN'S SHOE SHOP—Third Floor

7—Hand-sewed Dress Boots of brown kidskin, also with buckskin tops to match; hand sewed turned soles, French heels.

18.50 Tax .85

Price 19.35 Including Tax

7a—Same style in black patent or black glazed kidskin.

18.50 Tax .85

Price 19.35 Including Tax

9—Walking Boots of brown kidskin on smart comfortable last with welted soles, military heels.

14.00 Tax .40

Price 14.40 Including Tax

9a—Same style in black kid or calfskin.

12.00 Tax .20

Price 12.20 Including Tax

13—Hand sewed satin Evening Slippers in black, white or flesh, graceful length vamp, turned soles, French heels.

10.50 Tax .05

Price 10.55 Including Tax

For Women who engage in Outdoor Activities



Feminized types of Masculine Athletic Underwear

TAILORED UNDERWEAR

TAILORED UNDERWEAR has become a very important article in the Athletic Woman's Wardrobe. Its practicability for such games as polo, tennis, golf, or for the exertion of driving one's own car, mountain climbing or skating, has inspired Bonwit Teller & Co. to originate specific types.

These garments have been cut on lines that have proven the most practical for feminine out-door activities, designed with all the grace of a woman's undergarment and yet allowing a perfect freedom of movement.

Tailored Combinations of batiste, crepe de chine or striped sports silk, are shaped so that the bodice fits perfectly and is joined to the drawers with an inset shaped belt at back.

Priced according to material, 2.95 *to* 12.75

BONWIT TELLER & CO.

The Specialty Shop of Originations

FIFTH AVENUE AT 38TH STREET, NEW YORK

Special Order Department for
Custom-Made Undergarments

This shop is prepared to execute made-to-measure undergarments in special types for Sports, Tailored, Afternoon or Evening Costumes. The selection of fabrics embraces the finest linens, silks, chiffons, real laces and hand-embroidered tissue.

BONWIT TELLER & CO.

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"MUSKERRY"
Hunting Suit

with belted coat, shell skirt and breeches of brown and blue heather wool Jersey; very practical for hard service in camps, ranches or mountains

59.50

Same model as "Muskerry" of tweed mixtures *75.00*

Same model as "Muskerry" of Imported English Tweeds *90.00*

ASHTON—Coat and Breeches Habit with smartly cut straight coat; in Oxford melton or tan covert

59.50

Same model as "Ashton" of Oxford melton, silk serge lined *79.50*

Same model as "Ashton" of "Worumbo" Equivel cloth, in navy, tan, Oxford or brown *115.00*

Autumn & Winter RIDING TOGS

Of Distinction
For Women and Misses

CARDIGAN — Side Saddle Habit, three piece model, with Coat, Hunting Skirt and Breeches, of "Worumbo" Oxford herringbone or Oxford melton

115.00

Riding Breeches designed on approved English lines--chamois lined and leather re-enforced

Riding Hats and Boots, illustrated are from this shop, and will be priced upon request

MEADOWS — Trig semi-fitted Habit in Paddock model, of finest quality Oxford melton, silk serge lined

79.50

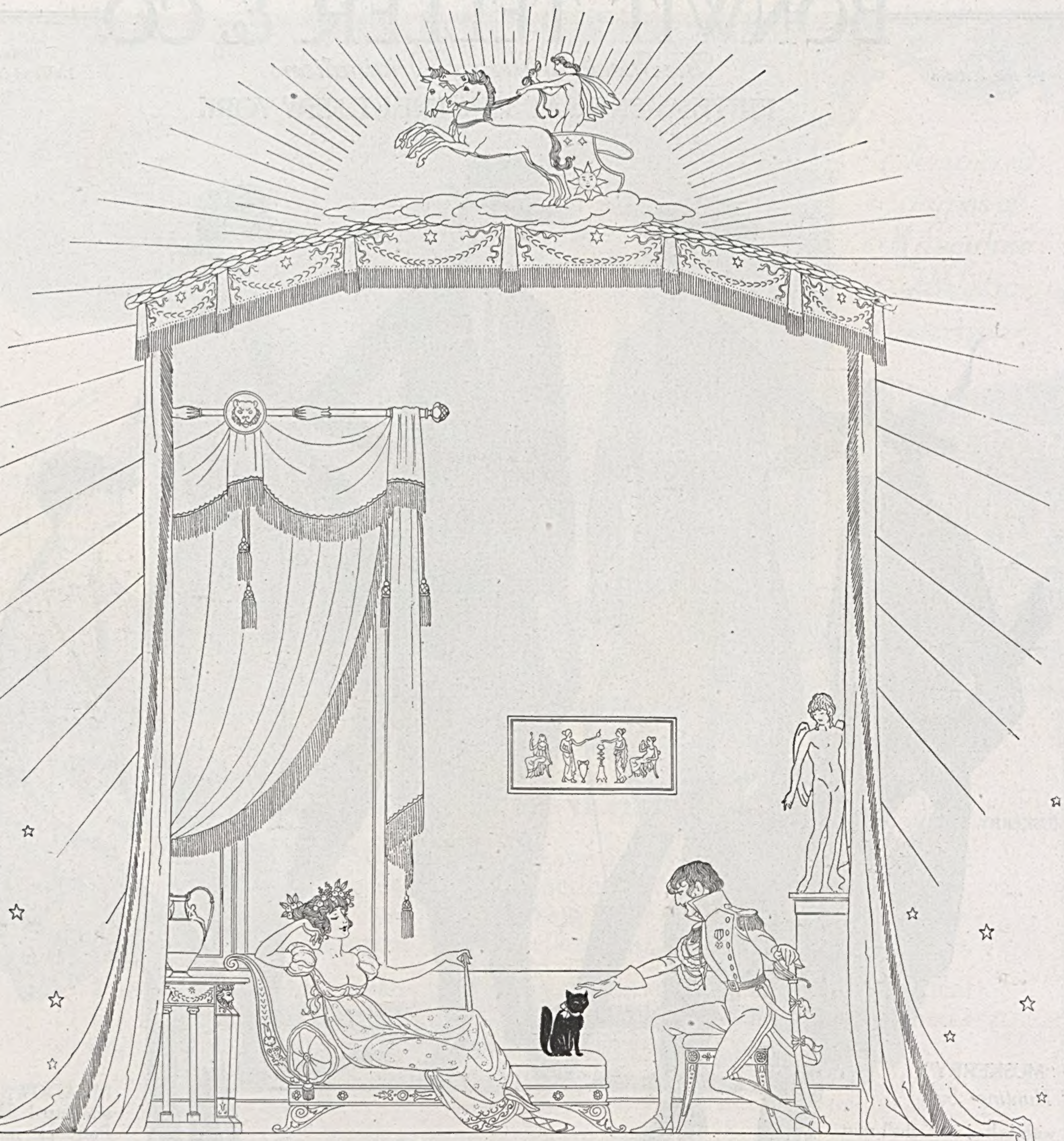
Same model as "Meadows" in brown whipcord *95.00*

HANLEY — Belted Habit with large patch pockets; in brown or Oxford mannish mixtures

49.50

Same model as "Hanley" in Oxford or Tan Covert *59.50*

Other Distinctive Habits exclusive with this Shop in
Imported English Herringbone and Gabardine



Elegance

Never — has the demand been more insistant
for the Truly Elegant in Personal Adornment.
Never — more than now have Joseph Creations
reflected the spirit of the hour so perfectly

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Dressmakers
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632 Fifth Avenue
Opposite Cathedral
New York



On and off the Stage

the discriminating woman who desires to be in the vanguard of Fashion and enjoy the soubriquet of "the well-dressed woman" seeks her inspiration in

"The New Silks First"

—the Silks so distinctive in texture, so unique in design and so subtle in colorings that their versatility and adaptability are limitless.

MALLINSON'S
Silks de Luxe

are preferable for every purpose or occasion.

CHINCHILLA SATIN
pre-eminent for every tailored purpose

DOVEDOWN
the chiffon duvetyn

DREAM CREPE
a crepy tissue in chameleon effects

PUSSY WILLOW

INDESTRUCTIBLE VOILE

DEW-KIST

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(All registered trade-mark names)

By the yard at the best Silk Departments—in wearing apparel at the better Garment Departments and Class Shops

If your dealer cannot supply you communicate direct

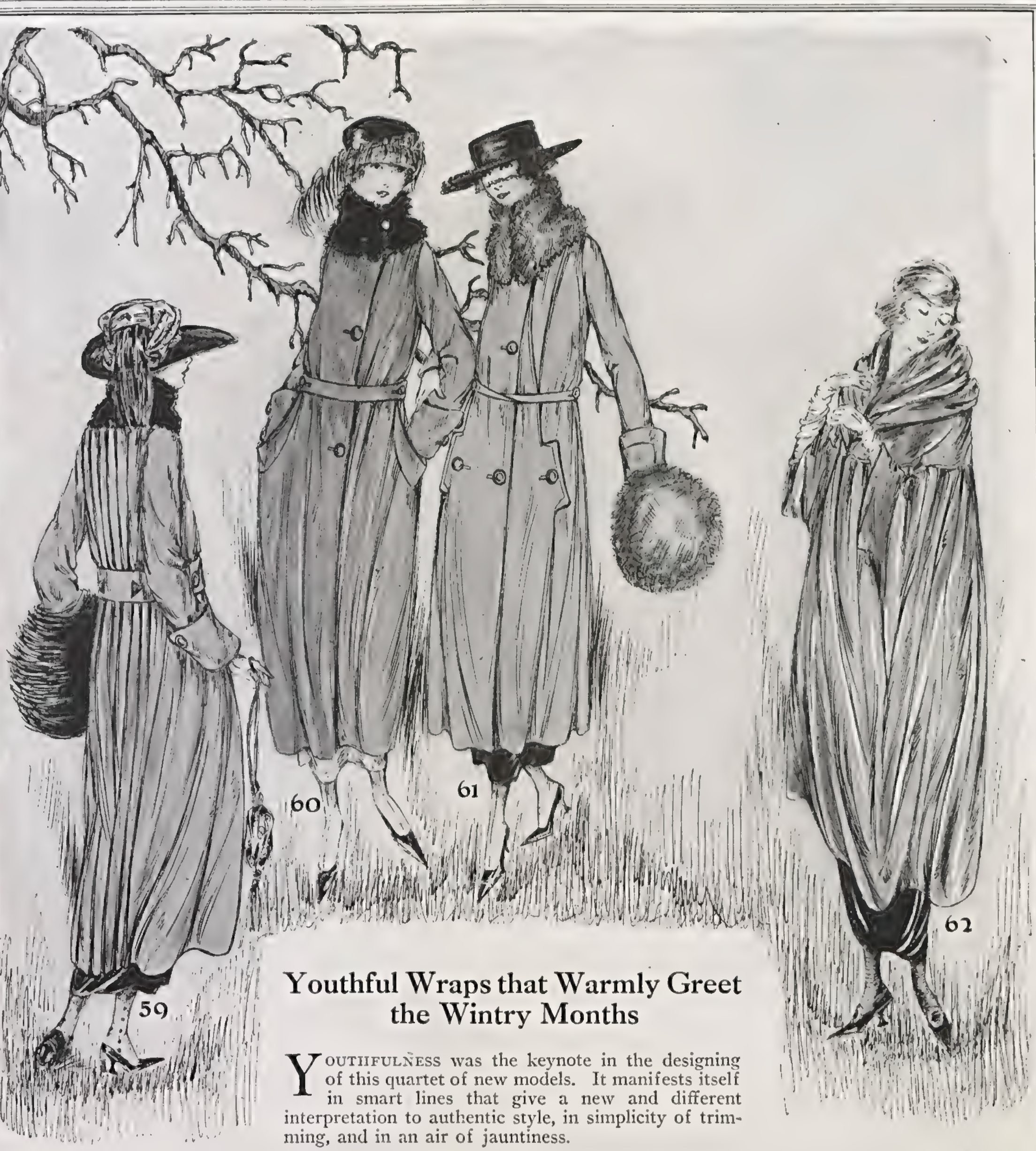
H. R. MALLINSON & COMPANY, Inc.
"The New Silks First"
Madison Avenue — 31st Street — New York

The
continued expression
of
Personality
in the sequence of
Models created for each client—
is the Lucile special art
in Dressmaking

Lucile Ltd.

39 West 57th St. New York
Paris London Chicago

Tailored Wear — Gowns — Millinery —
Lingerie — and Furs especially designed.



Youthful Wraps that Warmly Greet the Wintry Months

YOUTHFULNESS was the keynote in the designing of this quartet of new models. It manifests itself in smart lines that give a new and different interpretation to authentic style, in simplicity of trimming, and in an air of jauntiness.

Made of *Lord & Taylor* selected materials, tailored and styled under *Lord & Taylor* supervision, these models, in sizes to eighteen years, are fitting examples of the quality that meets high standards at moderate prices.

Mail orders receive the same prompt and careful attention that would be shown you in person.

59—Box pleats, a broad belt, and an air of youthfulness do much to distinguish this new model. Made of Velour in brown, reindeer, navy and black, with large convertible collar of seal. **$49.50**

60—Engagingly youthful and smart is this practical coat of Bolivia cloth. A large convertible collar of Hudson seal adds a charm of richness and distinction. Obtainable in copper, copenhagen and brown. **$79.50**

61—Most original as to line, tailored with a tinge of mannishness, and topped with a large convertible collar of taupe nutria. Of Tinsel tone in brown, new blue, and taupe. **$75.00**

62—Lovely as a flower is this evening wrap of Chiffon Velvet. The sleeves are mere cuffs in the soft folds of velvet. In cherry, Russian green, sapphire, and Calibria. **$85.00**

Models illustrated are silk lined throughout and in sizes to 18 years.

Lord & Taylor

38th Street FIFTH AVENUE 39th Street
NEW YORK



"Helene" *"Louise"* *"Diane"* *"The Minx"*

THE TYPE OF COAT

EVERY WOMAN NEEDS SPECIALIZED BY JOHN WANAMAKER, NEW YORK

"HELENE"—Winter weather holds no horrors for "Helene" snugly buttoned up in a coat of soft wool velour and her chin muffled in a warm collar of French seal (dyed coney). In dark brown, taupe or black velour lined with peau de cygne to match. $75.00.

"LOUISE"—This coat of silvertip evora which obeys the Mode as to stunning tonneau pockets and an enormous fur collar of Mazeon wolf (opossum dyed). Taupe, brown or black are the colors favored in this model. $150.00.

"DIANE" is so poised, so correct and so comfortable in her Peach Bloom coat, which also advocates tonneau pockets. However, she discards a fur collar in favor of her own furs but sponsors the popular shades of faisan, reindeer or navy blue. $95.00. In Bolivia cloth this same "Diane" uses shades of brown, taupe or black and is but $79.50.

(Sizes 36 to 42)

"THE MINX" wanted fur, fur, fur and so she used French seal (dyed coney) in tonneau pockets, collar and cuffs of her Bolivia coat in reindeer, black and navy blue. The long pointed pockets of fur add an almost daring chic and are practical as they take the place of the muff, which so frequently is dropped by the busy woman. $125.00



"La Savante" *"La Precieuse"* *"Come-Hither"* *"Diaphe"* *"Je sais"*

"La Savante" we christened this frock—she knows the way of the Mode. To drape taffeta of opal, cerise, mystic green or corn-flower into a puff on either hip; to restrain it with a rose or two, shows a savoir faire quite surprising for one so young. $57.50.

ON WITH THE DANCE

FASCINATING FROCKS
SPECIALIZED BY
JOHN WANAMAKER, NEW YORK

"La Precieuse" is what Moliere would have named her—nor could we blame him. To use sophisticated black or white tulle as a foile for Milady's charms by holding it out in a wayward fashion seems absurd on the face of it—yet is it? $79.50.

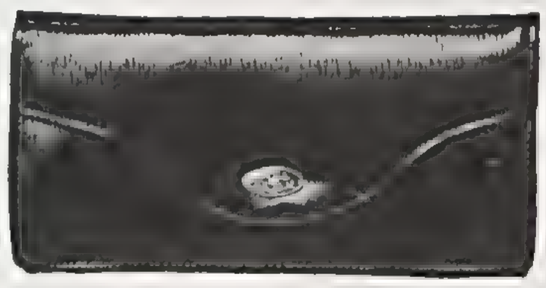
"Come-Hither" is demurely dangerous. One knows that when puff sleeves, a round neck and an Oh-so-simply draped skirt are affected in taffeta of geranium, sunset, turquoise or corn-flower shades, that something must be at the root of it all. We think it is the mischievious audacity of simplicity which makes the charm of the frock so irresistible. Or is it the saucy **nose***gay? $37.50.*

(*Sizes* 14 to 20 *years*)

"Diaphe"—yes, what else could the diaphanous young person be called? In chiffon of jade, orchid, American Beauty or sea blue. $49.75.

"Je sais"—Loops and loops of ribbon are used by the confident young thing called "Je sais." When reinforced by a frock of chiffon in shades of orchid, rose, or Jade one can be very, very sure of one's self and rightly say, "Je sais." $72.50

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
ACTUAL MAKERS



Envelope purse, black grained patent leather, framed coin compartment in center, mirror and two extra pockets. Strap handle on back. Size 8¼ x 4 inches. $6.50



Hand bag, of fancy striped silk in colors, fitted with framed silk-lined coin compartment in center, purse and combination mirror and puff case. Attractive silk linings, 5¼-inch covered frame with colored Galalith top, bag 6¼ inches deep. $26.75. *Black or colored velvet.* $23.45



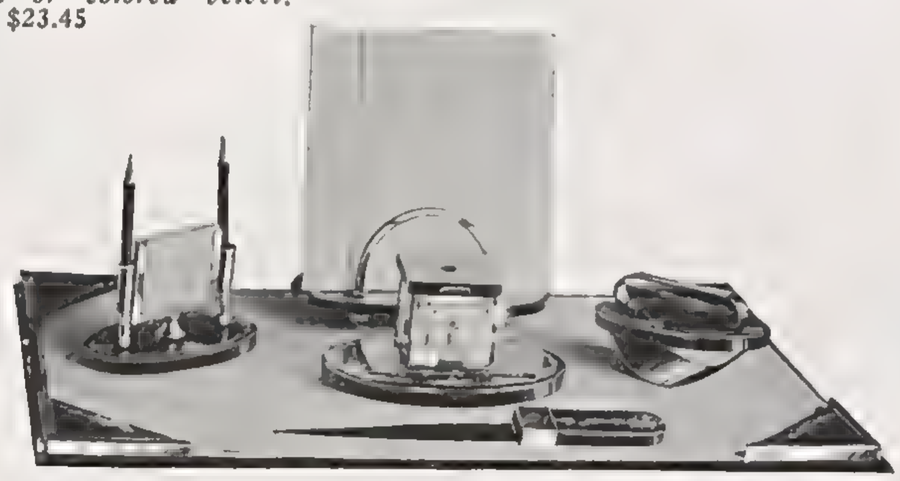
Vanity case; gilt and enamel powder boxes, hair pin and lip stick holders, attached purse. Glazed calfskin leather purse. Glazed calfskin linings. Size 5½ x 3 x 2 inches deep. $17.33. *Black or colored velvet.* $17.33



Electric desk lamp, green lacquered metal with hand painted decoration; two ink wells and pen tray, pen brush in center. Size 9 x 6½ x 14 inches high over all. Complete, $31.05



Playing card box, 12 packs regulation cards in compartments. Glazed calfskin case, pastel shades, silk lining. Size 7¼ x 5½ x 3 inches. Complete, $25.50

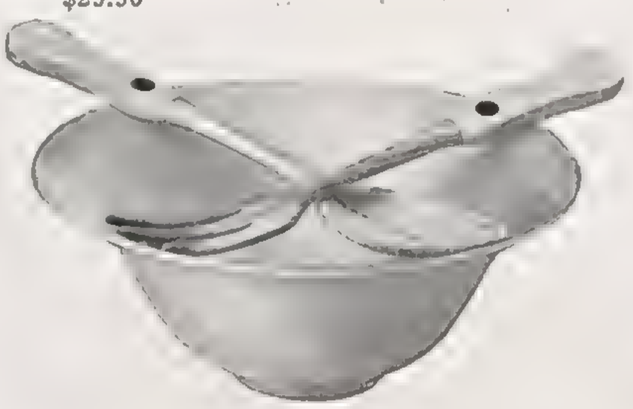


Desk set, comprising: desk blotter-pad 19 x 12 inches, stationery rack, ink well and pen tray, perpetual calendar with loops for pencils, hand blotter. Black glass with colored flower decoration, gilt mountings. $29.00

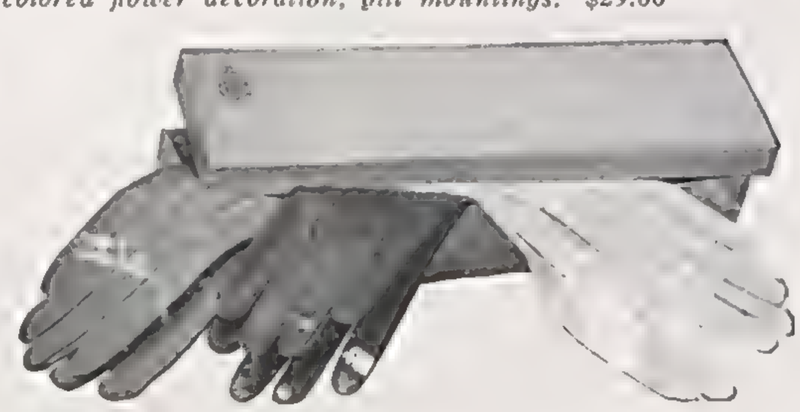


Nest of 4 tables, largest table measures 15 x 14½ inches, 28¾ inches high over all, of solid mahogany. Unfitted, $56.00

Chocolate set, as shown, pot, creamer, 2 plates, 6 cups and saucers, of Royal Worcesterware, floral pattern. Service, $62.00



Salad set; Jade glass bowl, in colors, size 10-inch, unfitted, $7.50. *Fork and spoon as shown, extra; of olivewood with colored Galalith handles. Pair,* $6.00. *Complete with bowl,* $13.50



Gift box, containing three pairs of famous Cross gloves: tan capeskin, grey mocha, white kidskin or capeskin. For women, $10.25. *For men,* $11.25. *(When ordering please mention size)*

Mark Cross

THE WORLD'S GREATEST LEATHER STORES

404 FIFTH AVENUE
NEW YORK

89 Regent St. LONDON
253 Broadway NEW YORK
145 Tremont St. BOSTON

Special Mail-Order Service for Out-of-Town Patrons

Catalogue Sent Upon Request



Sewing table of solid mahogany, with Gothic lattice and lining of satin throughout, in colors; cover of colored morocco leather. Fitted with assorted needles, tape measure, needle book, thimble, two pairs scissors, two hem measures, knitting needle, thread winder, pack needle, bodkin, 6 spools thread, pin cushion, ample space for work: 15¼ x 11¼ x 28 inches high, $47.50

CROSS "SEE-SCORE" BRIDGE TABLE



A drawer-under-glass at the right hand of both score-keepers contains an auction score-pad and pencil; the drawer is opened and the score recorded without removing the pad; the drawer is closed —the pad out of the way, and the score always seen. The Cross "See-Score" bridge table is of solid mahogany throughout, with green baize top and folding legs; 31 inches square x 27 inches high, sturdy and portable. Complete with pads and pencils. $17.50. *Extra score-pads, 25c each*



Handsome wallet, various leathers, mounted with four 14kt. gold corners, calfskin lining, silk lined secret bill pocket, card and stamp pockets. Size 6⅜ x 4 inches folded. Black cobra or pin seal, $14.18. Colored pin seal, $14.70. Tan pigskin, $15.75



Bill fold, various leathers, calfskin lining, silk lined secret bill pocket, 4 card pockets. Black cobra or pin seal, mounted with four 14kt. gold corners, size 4¼ x 4 inches, $12.60. Tan pigskin or colored pin seal, $13.13. (Initials stamped without charge.)



Cigar case, as large as the four cigars which fit full-length into each separate compartment. Stiff light weight morocco leather, in black or colors, wide silver mounting. Size 5¾ inches high, $8.14. Engraving 10c each letter, extra. (4 days for engraving.)

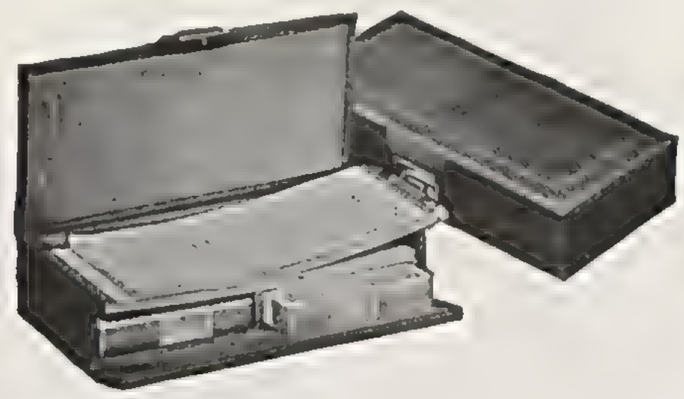
ESTABLISHED 1845
MARK
CROSS
TRADE MARK
LONDON
ACTUAL MAKERS

Silence Sometimes Silver

The habit of not speaking at all grows as fast as the habit of speaking ill, and is as great a misfortune. So to avoid both pitfalls we seize this coveted opportunity of reminding you that CROSS factories are the laboratories of audacious creativeness, and CROSS Stores the theatres of good taste.



Cigarette case, taking 30 cigarettes, a full day's supply; spaces for auto license or photograph, and money. Tan pig goatskin, $8.50. Tan or black stripe leather, $9.00. Tan English pigskin, $10.25. (Initials stamped 25c extra.)



Bridge case, fitted with two packs of playing cards and two score pads, and pencils. Glazed calfskin case, pastel shades, border design of gold tooling. Size 8 x 3¾ inches, gilt clasp. Complete, $15.00. (Initials stamped without charge.)



"PORTFOLIO" WRITING CASE

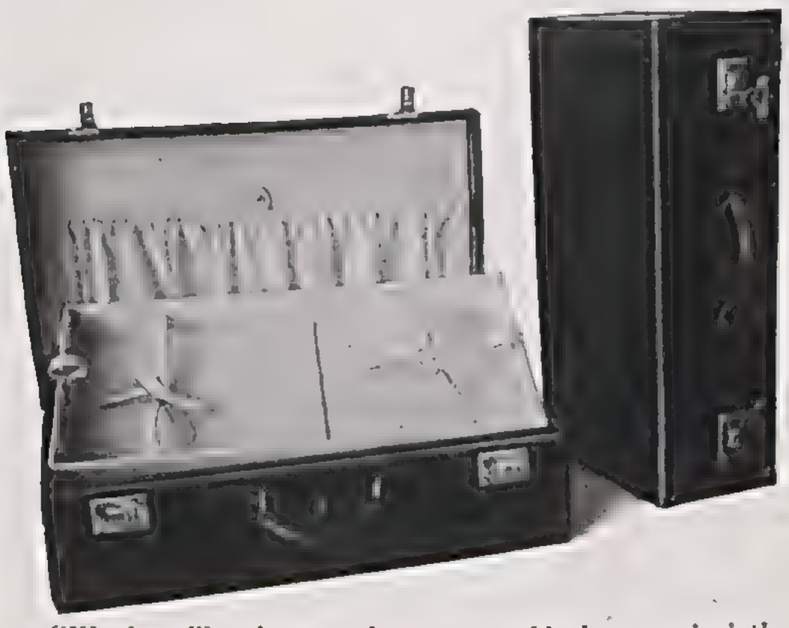
Portfolio writing case, "brief" design; tan hide; 2 extension compartments for papers, 2 for stationery and stamp books, adjustable loops for pens, etc., stiff blotter pad, case folds flat, 13 x 10¼ inches, lock and key. Unfitted, $28.00



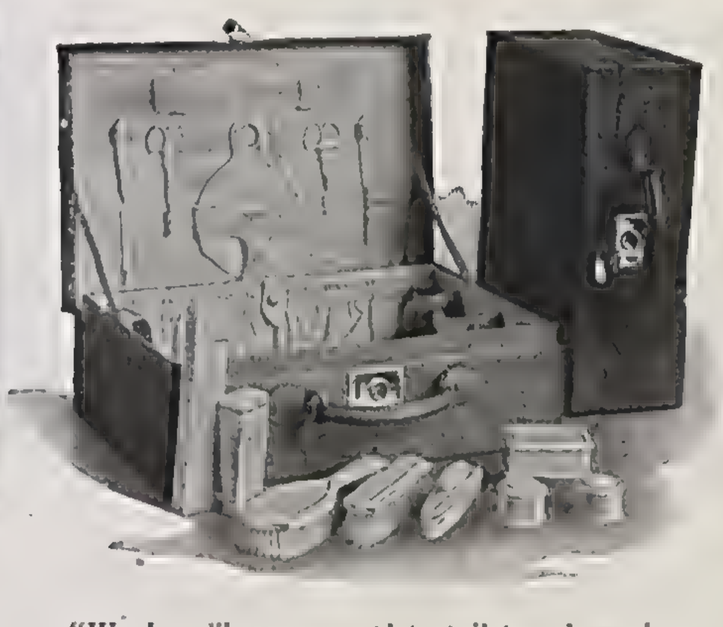
Travelling bag, tan plain hide, checked linen lining gilt slide fastenings, lock and key, made with long fastened pocket on one side, and divided pocket opposite. Sizes: 16, 18, 20 inches, $34.35, $37.65, $40.95. Black goat, $37.65, $40.95, $44.25



Bonnet box, of black enamel cloth, flowered cretonne lining, tan or black leather binding, 2 removable hat forms. Size 18 x 12 inches, $13.50. Size 20 x 12 inches, $14.00. Initials painted without charge



"Week-end" suit case, for women, black enamel cloth, fancy silk mulle lining, pocket in cover, removable tray with clothing tapes, ample space below tray. Sizes 22, 24, 26 inches, $18.50, $19.00, $19.50. Initials painted without charge



"Week-end" case, complete toilet and manicure articles of amber or tortoise-shell celluloid. Alligator fluffed calfskin leather (tan or grey) moiré silk lining. Sizes, 14, 16 inches, $86.60, $89.90. Fitted white celluloid, $81.10, $84.40



"Overnight" bag, for women, complete toilet and manicure articles, of amber or tortoise-shell celluloid. Black cobra hide, 14-inch, $78.90; 16-inch, $82.20. White celluloid articles, $73.40, $76.70. (Initials stamped on bag without charge.)

Winter Writes a New Page in Smartness in —FURS—



Skunk Cape, $95
Muff, $60

Silver Pointed Fox Set, $195

Hudson Seal Coat, $750

Hudson Seal Coat, $375



LOESER'S

A Store of True Exclusiveness

THE woman who buys a Loeser garment will find it no humdrum reflection of current styles. It will be *individual*. Its smartness will be clearly apparent.

Loeser's *cannot* lapse into commonplaceness. Its better clientele, with sound discrimination, demands garments whose like they will not meet on every street corner, or at every place they go.

And upon satisfaction of this demand, in making a *principle* of exclusiveness, the sixty years' success of this Store is built. Exclusiveness with Loeser's is not merely business practice. It is the very foundation of the Store.

SELECTED at a more favored period of the fur market, selected, moreover, with the advantages of larger choice, a finer collection or finer quality of peltry than the Loeser showing is hardly possible to find. Better values cannot be seen. Lower prices will not be found.

Hudson Seal Coat, $750

There is luxury in the lustrous softness of the fur, luxury in the rich brocade lining—opulent comfort in the warm enfoldment and big shawl collar of this Dolman of Hudson Seal. Full 48 inches long.

Hudson Seal Coat, $375

Smartness itself is this 36-inch Fur Coat, with its jaunty belted front and box back, and the dun contrast of beaver in cuffs and collar bringing out the dark, rich luster of Hudson Seal.

Fox Set, $195

Silver-pointed fox has never played a more charming or fashionable *role* than in this Set of a double fur Scarf and Muff trimmed with head, tail and paws.

Skunk Furs

Skunk, the "Fur of the Season," lends its attraction to this tail-trimmed Cape at ***$95,*** and to the four-skin canteen shaped Muff at ***$60*** that My Lady of Fashion at the upper left carries.

The foregoing models will be promptly sent to any address

PARIS NOTTINGHAM **Frederick Loeser & Co. INC.** CALAIS ST. GALL

BROOKLYN - NEW YORK

Established 1860

Fifth Avenue

Stewart & Co.

at 37th Street

Correct Apparel for Women & Misses

New York

Fashions from Stewart & Co.—Four Reproductions of Unique Paris Importations—Coats embodying the newest line and fabric.



40—*A Jenny model—Reproduced in Peach-Bloom. This coat will readily appeal to Milady who inclines to dignity as well as smartness. Artistic features are the elongated waist, a three-corded ruche, stitching, a long self sash and a generous collar and gauntlet cuffs of rich French Seal. It may be had in Dragon Fly, Madura, Navy, Beaver or Faison.* 198.50



41—*A Premet model—delightfully reproduced in Duvetyn—and when combined with Taupe Wolf Fur, sumptuousness is the word. An infinitesimal sash and artistic herring-bone embroidery adds zest to this model of bewitching loveliness. Shown at Stewart & Co. in Faison, Dark Brown, Navy or Reindeer.* 350.00



42—*A replica of a Margaine Lacroix Creation. This extremely modish bloused coat of Fortuna displays much youthful ingenuity with its clever Kimono sleeves and unique convertible collar. Shown at Stewart & Co. in Dark Brown, Beaver, or Navy.* 119.50

43—*A Jenny model—Peach-Bloom has been chosen to fashion this lovely coat. Gathering at the hip-line causes distention and sounds a distinctive note. Clever stitching in plaid effect and a large bone buckle in front serve as trimmings. The luxurious collar of Beaver Fur lends additional Smartness. Obtainable in Navy, Dark Brown or Beaver.* 249.50





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No. 1530 Evora Coat with Squirrel collar and cuffs. For the chilly blasts of Winter this cozy coat with its high circular fur collar is both comfortable and becoming. The colors are Copenhagen, Mouse, Navy, Bison, Brown, Reindeer and Black. The price of this coat is **225.00**

No. 1520 Silk Duvetyne Coat with Beaver collar, cuffs and pockets. The elaboration of the fur pockets into deep triangular side panels is one of the striking features of this ultra modish coat. The colors are Brown, Elk and Taupe. The price of this coat is **275.00**

No. 1532 Bolivia Coat with large shawl collar and cuffs of Taupe Nutria. The graceful effect of the new silhouette is heightened by the clever use of a short jaunty front belt. The colors are Dark Brown, Morocco, Reindeer, Gazelle and Taupe. The price of this coat is **150.00**

No. 1517 Evora Coat with shawl collar, cuffs and deep border of Taupe Nutria. The lavish use of furs has produced a sumptuous garment of exceeding richness. The colors are Bison, Brown, Mouse and Reindeer. The price of this coat is **225.00**

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Maduro brown, black. Sizes 34 to 40..... $37.50

(B) All that a smart dress may do to indicate that it will feel equally at ease among tailored or elaborate company.

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(C) "The royal road to smartness is simplicity" must have mused the designer of this endearing dress.

Just rows and rows of herringbone embroidery—everywhere—even to the interior of the peg-top pockets.

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(D) "When Paris demands that one wear one's most becoming lines—the rippling tunic—surely obedience is welcome," says this model with the novelty tricolette gilet. Embroideries are its accompaniment. Taupe, mordore, faisan brown, black, navy. Sizes 36 to 44..... $46.50

(E) "A woman is as young as she looks," emphasizes this model with the collarless neckline and smartly distended peg-top silhouette.

It cleverly chooses lavish embroideries of silk and metal thread; a braided, tasseled girdle, and buttons the entire skirt length, back and front.

Faisan brown, black. Sizes 34 to 42..... $39.50

Gimbels—Women's Fashion Salons—Third Floor



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(Illustrated)

16 inch necklace with plain gold clasp, $25.00.

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It is to be a winter of Furs, that is an established fact of fashion, and pelts were never being more beautifully handled than at present.

Fur Coats are of ampler lines than last year's modes. Even the straight slim line has taken the youthful silhouette of the Russian blouse.

The A. & S. Fur Salon is displaying a superb collection of the best models of the season, in skins chosen with exacting care.



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Furs Illustrated:

MINK COAT, 45-inch model. Dolman-wrap with the tonneau silhouette. Large collar and cuffs. Trimmed with tails. Lined with rich brocaded silk. **$1700.00**

HUDSON SEAL DOLMAN (dyed muskrat), 48 inches in length. Great cape collar. The front has two large patch pockets of Hudson Seal. Lined with Pussy Willow silk. **$595.00**

RUSSIAN BLOUSE COAT of Hudson Seal (dyed muskrat), trimmed with great collar, cuffs and hem band of Beaver. There are pockets in the upper edge of the hem of Beaver. **$475.00**

BROWN FOX SCARF (right hand corner) in the double fur style, or flat lined with silk. This is called Kamchatka Fox, and closely resembles Russian Sable in color. **$85.00**

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Portrait courtesy of Marion Davies.

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The FALL and WINTER COLLECTION

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First as usual to introduce each new fashion feature we emphasize especially, the modish shades of brown



LACARRE Just a bit of a skirt is needed to turn this stunning Russian blouse of Buffalo brown tricolette into a smart afternoon dress. The blouse is almost covered with embroidery of brown silk and gold thread, and is brightened by a dainty collar and cuffs of bisque Georgette pin tucked and edged with real filet lace. Also comes in taupe and navy.

Price $60
War tax $4.50

NORCIA The above model is an ultra smart costume blouse, crushing into a soft girdle effect. Made of rose colored satin, brocaded in large shadowy roses. Two of the lovely flowers are sharply defined by an outline of tiny jet beads.

Price $37.50
War tax $2.25

PEKO The blouse at the upper right, is a charmingly youthful slip-over model of flesh Georgette trimmed with little inset panels of real filet lace. There is a soft Pierrot frill at neck and wrist. This may also be had in white and bisque.

Price $22.50
War tax 75c

GABY "A little bit of Paris" for this adorable surplice of Cuba red crepe de chine is copied exactly from a French model. Bands of tucks, a line of hemstitching and a tiny waist line bow are its only trimmings. Also comes in navy, white, flesh and Copenhagen blue.

Price $12.75

RANDA The fashionable silhouette of the winter is epitomized in this unusually chic model of navy Georgette, with its rounded neck and short kimono sleeves. The entire blouse is elaborately embroidered in French knots of Cuba red worsted combined with navy silk floss. Also may be had in brown and taupe.

Price $45
War tax $3

USTICA The gaiety of the "ould sod" has been woven into this tailored blouse of Sinn Feiner green Georgette. Tailored—yes—but with delightfully inconsistent little shirred puffings at the collar, cuffs and shoulders. This also comes in white, flesh, bisque, Cuba red and navy.

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MACON The unusual distinction of this overblouse lies not only in its fashionably straight lines, but in the wonderful material of which it is made—Olympian green Dreammist, cross-barred with copper colored threads! Little copper colored tassels add a note of piquancy. Also comes in white, navy and brown.

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TELESSE A handsome afternoon blouse for the smart matron is this one of Cuba red Georgette. The front panel is heavily embroidered in navy ribbonette, and falls slightly below the waist line. May also be had in all navy, bisque with brown, brown with bisque and all black.

Price $40
War tax $2.50

GAILLAC Fashionable overblouse of navy Georgette crepe, the excellent lines of which are accentuated by long Van Dyke points, outlined in red, blue and green beads. Simple waistline tie and an unusually pretty sleeve. Brown and navy only.

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ERVY Just the blouse for that new brown suit! Made of Buffalo brown Georgette, embroidered in silk floss and gold thread. Also comes in navy, Cuba red, taupe, bisque, trooper blue, black, foliage green and plum.

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JABRON Hand made Irish crocheted lace, always an emblem of aristocracy and wealth, forms the only trimming on this daintily tucked Georgette crepe blouse. White, flesh and bisque.

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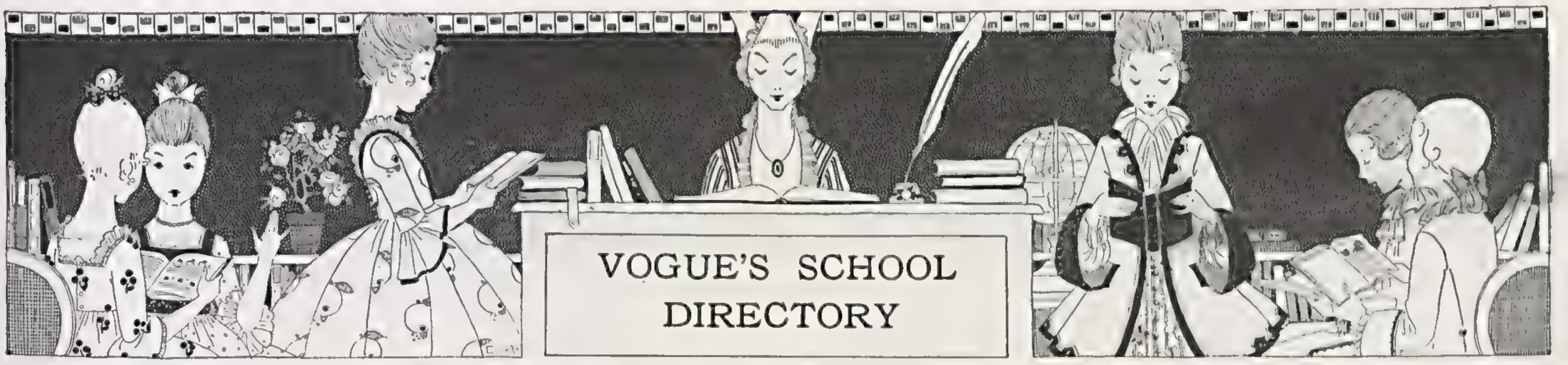
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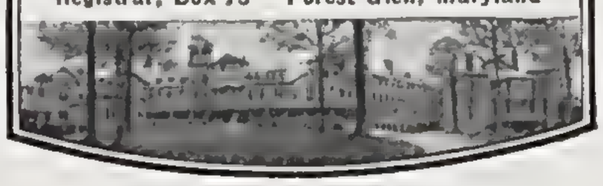
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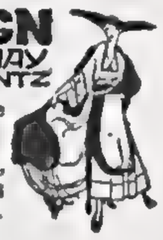
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Costume Designing | Costume Designing

HOW I LEARNED TO MAKE DISTINCTIVE CLOTHES

The story of a dressmaker who succeeded and how she did it, as told by herself



People say that I am a successful dressmaker. The last eighteen months have made me independent. My shop is exclusive, my patrons enthusiastic in their praise of my skill. They are eager to pay the additional fee to get *my* dresses. Though I have several assistants, we are unable to take care of all the work that comes to us. And I will probably have a larger income this year than ninety-five out of every hundred men of my age in this country.

In the hope that it may be helpful to others I am writing my experience and recommending to other women the plan which meant the difference between Failure and Success to me.

One night, not many months ago, I sat in my room in one of the *bluest* blue moods of my life. After three years of practical experience I had opened a shop of my own. I felt that I knew dressmaking. I had gone through the mill of an apprenticeship—and very monotonous it was at times—but I was bound to get the experience and when I struck out for myself I was sure I was competent to do work equal to that turned out by the shop I had left.

But after two months I sensed the fact that something was wrong. My customers seemed disappointed in my efforts—one was frank enough to tell me my dresses were ordinary. And this blue night I had just about come to the conclusion that here was the very trouble—I was an *ordinary* dressmaker making *ordinary* clothes and I'd never be anything else.

Finally I picked up a fashion magazine and opened it haphazardly. By chance my eye fell on the story of the Woman's Institute of Domestic Arts and Sciences and the new method it had developed of teaching dressmaking and millinery in the home. I read aimlessly at first—it seemed absurd that such a school had anything for me—but the story told how many dressmakers had gained, through the Institute, the very help they needed to make their work *distinctive*. And right *there* the light dawned on me.

Well, to make a long story short, I sent that night for full information and a few days later I joined the Institute and took up its Course in Professional Dressmaking. You see I didn't have to give up anything to go away, I studied right in the shop or at home in spare time. And from the very beginning I learned things that in all my three years in a shop I had never acquired. The course was absolutely complete. I learned to draft patterns, select materials, cut, fit, make, drape and trim dresses, skirts, gowns, suits—all that of course—but the all important thing I learned was the *secret of distinctiveness in dress.*

In a surprisingly short time I could copy models I saw in fashion magazines, on the street or in the windows of exclusive shops and yet put in individual touches. And then, though I was always on the lookout for ideas, I learned to originate—to interpret the individuality of my customers and create for them dresses that expressed that individuality. And that was the secret I lacked before—I knew now how to put individuality into the clothes I made—the touches that marked the difference between *ordinary* garments and those of becoming charm and distinction.

Long before I had completed my course, my patronage began to grow. Each customer helped to increase it by sending me her frineds. In this way I rapidly gained a reputation for professional skill—and a distinguished clientele.

Just six months from the day I enrolled, I moved my shop to new and larger quarters. And I had to secure another assistant and then another, in addition to several girls to do the plain sewing. I could no longer do any actual *sewing* with just the *planning* and *designing*.

To any woman, who wants to master the art of dressmaking or millinery, my advice is: Write the Woman's Institute, Scranton, Penna., and ask about their work. Your letter will not place you under any obligation, nor put you to any expense. And my hope for you is that this step will mean as much to *your* success and happiness as it did to *mine*.

More than 30,000 women are now members of the Woman's Institute and are profiting by its wonderfully practical home-study method of teaching dressmaking, millinery and other subjects. They include dressmakers, housewives, business women, girls at school and college, girls employed in shops, stores and offices.

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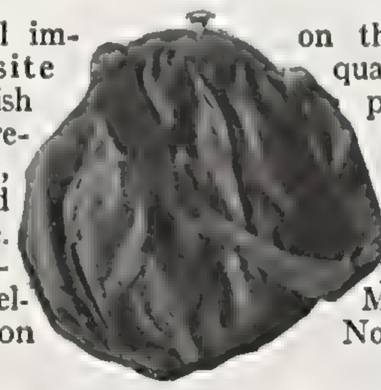
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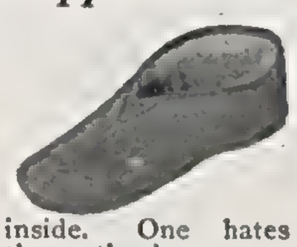
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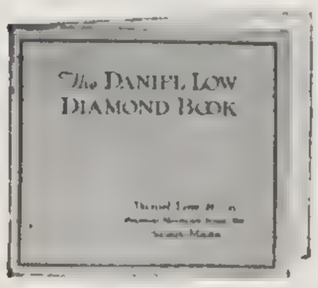
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We make one hundred and fifty patterns and colors.

We weave over a thousand yards a week and are hardly able to fill our orders at that.

Single widths, seven to eight yards to a coat suit. Summer weight, $3.25 per yard. Regular weights, $3.75. Overcoat weight, extra heavy, $4.75.

Samples costing us 10¢ each will be sent on request. Please do not put us to this expense unless you are seriously considering our homespun.

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For reservations or information, address:
THE PLAZA, New York or THE GREENBRIER

SPEAKING *of* MIRACLES—

CHARLOTTE'S wired black ruffles flicked down the aisle after the usher—late of course—and subsided into the seat with a whisper of taffeta.

"Hildegarde, you've just *got* to forgive me. I've been having dinner with a *miracle*, and you couldn't expect me to be on time—even for you."

"Who is he?" I asked, rather bored.

"He?" Charlotte was so indignant that the woman in front half turned her head—but she would, you know, because she liked the waggle of those crystal beads over her ears.

"It wasn't a man. It was—no, I can't ssh——it was *my mother!*"

"But——?"

"Hildegarde, it wasn't 'but'—she's too perfectly wonderful. . . . Oh, very well, if you insist."

I got her quiet, but I knew her mind wasn't on the stage, and the minute the lights went up at the end of the first act, and I started to comment on the way Callot had fixed the rose on her bodice, she simply sailed right over me with:

"Hildegarde, I was waiting in the car for them to bring out something I'd bought, and I saw her on the other side of the Avenue—my own mother that I'd said goodbye to at Newport a week ago—and I thought to myself, 'What a wonderful sinuous creature! Do you suppose I'll look like that when I'm thirty-five and wear black and grey—*thirty-five*, Hildegarde, mind you."

"Then she came across the street, those embroidered panels on her coat swishing with just the effect everyone wants, and—my dear, I couldn't have been as surprised if the car had stood up on its hind legs and barked!

"She got in as though my finding her there looking fifteen years younger and —twenty pounds lighter—was the most natural thing in the world.

"'Why, Charlotte, how fortunate,' she said, 'I was just going to have tea.'





And here is the corset with the lovely long lines that took fifteen years from her age that very same evening.

"Well, she didn't begin till the middle of the second cup. Then—you know she's always been old-fashioned, more so than any other woman in her set. But when I went up to town for my autumn things, she got to thinking, till at last she just came up, too, in the other car without saying a thing to a soul, and she went to Fifine who gets most of her clothes, and she said, 'Fifine, I'm tired of being older than anyone I went to school with. What's wrong with me?'

"'Madame wishes ze truth?' you know how Fifine would put her head on one side, the old lamb. 'Eet ees in one wor-rd—ze cor-set.'

"'But——'

"'I know,' can't you just see Fifine put up her hands? 'You pay—too much, maybe. But ze model—all wr-r-rong! Not for you. See——'

"It seemed Fifine had pet theories on corsets. There was one make that would do it all —the head fitter was some sort of cousin of Fifine's—and she got right into the car with mother and the two of them went down—the old dears.

"Well—that was the beginning. Mother got one model for wear under a tailored suit—the black satin Fifine put her into—but she'd never have let her have it *in the world* with her old corsets—and one for the evening with the loveliest long lines and all sorts of clever ideas in the boning—and new brassières, of course. They took the whole afternoon to do it, I believe. Mother was so enchanted with the look of herself—and so comfortable—she went down shopping all alone, two days running, and bought all sorts of things she'd not worn in years. Then at last we met, and when she saw my face, she knew she'd done it—*grown young!*"

The lights went out and Charlotte stopped.

"But the corset," I whispered. "The wonderful corset?"

"My dear," Charlotte fairly bubbled, "that's the quaintest part of it. It *is wonderful* of course, but it's the one I've worn for years. It's the GOSSARD. Don't you——?"

The crystal beads were waggling again, so I just managed to whisper, *"I do!"*

"'Till death us do part?'" Charlotte twinkled at me.

And I said, "Well, ra-*ther!*"



GOSSARD



Here is the corset that made Charlotte's mother into the wonderful sinuous creature in the black satin tailleur.

Lee Creelman

Advertisement

"WHERE ARE YOU GOING, MY PRETTY MAID?" "I'M GOING A-SHOPPING, SIR," SHE SAID

The Vanity Fair Sure-Lap Union Suit, No. 34822.





The Vanity Fair Double-Back Knicker No. 2410



WHERE else would a twentieth century damsel be going?

And shopping means—no matter how strong-minded you may think you are—Vanity Fair.

Perhaps you think you'll just look at those bewitching undersilks—probably Jane would like some and you can tell her about them. Then you overhear the sales girl explain that the "Vanity Fair knicker, Madam, is double thickness in back, from the waist to the knees, so the corset can't wear it out."

"M-m-m" you muse, "that surely is an idea—my last knickers did rub through in the back." By this time you are convinced that it's a positive extravagance to be without Vanity Fair knickers and the next thing you know you are saying, "Yes, three pairs, please, and charge them."

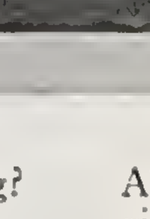
"Have you ever worn the Vanity Fair Sure-lap?" queries the sales girl innocently as she writes your address and those mysterious figures in her sales book. (You know perfectly well you shouldn't listen to her, but what *can* she mean by a "sure-lap?")

Assuming a cold indifference you ask, "Sure-lap what?" and the sales girl describes a union suit of Vanity Fair glove silk that stays closed because it's cut on a special Vanity Fair pattern. Well, you're quite certain there couldn't be such a union suit, and just to prove that she's exaggerating you say you'll look at them.

* * * *

"Two unions," writes the girl in her sales book!

After that you just don't care, and, "Anyway," as you explain to an indignant family (whom you had assured you were through buying underwear this season)—"when you see a vest four extra inches in the length and hemstitched shoulder straps, a step-in envelope that has no straps nor buttons, and is just as chic as a French frock, to say nothing of a Pettibocker that simply yearns to be worn under your new taupe suit,—what are you to do?"



Every Vanity Fair article of glove silk loveliness has special features of comfort and beauty, and these little details are well worth your while insisting that the little Vanity Fair label is in every Vest, Union, Step-in Envelope Chemise, Knicker and Pettibocker you buy!

Vanity Fair Silk Mills, READING, PA.

Makers of Vanity Fair Silk Underwear and Silk Gloves

Vanity Fair SILK UNDERWEAR

Vérité

THIS LABEL IN EVERY VERITE GARMENT



No. 686. A pure wool velour suit, handsomely hand embroidered panel front and back, with double collar of fine sealine, which may be worn in choaker or turned down effect. Fancy silk lined and interlined.

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ALBANY, GA.
Rosenberg Bros.
ALEXANDRIA, LA.
Simon Bros., Ltd.
AMARILLO, TEX.
Montgomery Bros.
ANDALUSIA, ALA.
J. W. Shreve & Co.
ANNAPOLIS, MD.
The Fashion
ARDMORE, OKLA.
Henry Baum
ATCHISON, KANS.
Salzer's Style Shop
ATLANTA, GA.
Frohsin's
AUSTIN, TEXAS
Condit Franklin Co.
BEAVER FALLS, PA.
M. I. Browm
BENNINGTON, VT.
A. Drysdale & Son
BRISTOL, TENN.-VA.
Wood-Nickels Co.
BROCKTON, MASS.
Alexander's Fashion Shop
BROOKFIELD, MO.
Calhoun. Halliburton D. G. Co.
BROWNWOOD, TEX.
Hemphill-Fain Co.
BUFFALO, N. Y.
L. L. Berger
CANTON, OHIO
The Seitner Co.
CAPE GIRARDEAU, MO.
Buckner, Ragsdale Clothing Co.
CARROLLTON, KY.
Howe Bros.
CEDAR RAPIDS, IOWA
Martin Dry Goods Co.
CHAMBERSBURG, PA.
Leiter Bros.
CHAMPAIGN, ILL.
W. Lewis & Co.
CHARLESTON, S. C.
The Kerrison Dry Goods Company
CHICAGO, ILL.
The Best Known Store
CINCINNATI, OHIO
Mabley & Carew
CLARKESVILLE, TENN.
D. Judah & Co.
CLEVELAND, OHIO
Kline Apparel Co.
COFFEYVILLE, KANS.
Wells Bros. Com. Co.
COLUMBIA, S. C.
The James L. Tapp Co.
COLUMBUS, MISS.
Simon Loeb & Bros.
COLUMBIA, TENN.
The Smart Shop
CYNTHIANA, KY.
J. T. Reynolds & Co.
DANVILLE, ILL.
Straus & Louis
DAVENPORT, IOWA
J. H. C. Petersen's Sons Company
DECATUR, ILL.
Linn & Scruggs Dry Goods Company
DETROIT, MICH.
Elliott, Taylor, Woolfenden Co.
DUBUQUE, IOWA
J. F. Stampfer Co.
DULUTH, MINN.
The Leiser Co.
DYERSBURG, TENN.
The Style Shop
EASTON, PA.
Wm. Laubach & Sons
ELGIN, ILL.
Ackemann Bros.
ELMIRA, N. Y.
Sheehan Dean Co.
EUGENE, ORE.
McMorran & Washburn
EVANSVILLE, IND.
A. P. Lahr & Son
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The Boston Store
FORT SCOTT, KANS.
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FULTON, KY.
Franklin D. G. Co.
FULTON, MO.
Tompkins, Christian, Alexander Co.
GADSDEN, ALA.
Cooney Dry Goods Co.
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GLOBE, ARIZ.
Old Dominion Com. Co.
GRAND RAPIDS, MICH.
Herpolsheimer Co.
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GREENSBORO, N. C.
The Quality Shop
GREENVILLE, TEX.
Graham-Fagg Co.
GREENWOOD, MISS.
Fountain's
GREENVILLE, N. C.
C. H. Forbes
HAGERSTOWN, MD.
Leiter Bros.
HANNIBAL, MO.
Sonnenberg & Son
HATTIESBURG, MISS.
The Davidson Co.
HENDERSON, TEXAS
Mayfield-Alford Co.
HOT SPRINGS, ARK.
Specialty Shop
HOUSTON, TEXAS
The Vogue
HUNTSVILLE, ALA.
May & Cooney
HUTCHINSON, KANS.
Pegues, Wright D. G. Co.
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E. O. Langen Co.
IOWA CITY, IA.
Yetter's
JAMESTOWN, N. Y.
Saxe Bros. Co.
JOHNSTOWN, PA.
Geo. K. Kline

VÉRITÉ SUITS AND COATS SOLD IN THESE STORES

JONESBORO, ARK.
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KANSAS CITY, MO.
Kline Cloak & Suit Co.
KEMMERER, WYO.
Blyth-Fargo-Hoskins Co.
LAUREL, MISS.
Morehead, Blumer Co.
LEXINGTON, KY.
Ross Shipp Co.
LIMA, OHIO
Carter & Carroll
MADISON, WIS.
Keeley-Neckerman Co.
MARYVILLE, MO.
Harvey L. Haines
MEMPHIS, TENN.
Bry's
MIDDLETOWN, OHIO
Hirsch's
MORRISTOWN, TENN.
J. W. Arnold & Co.
MURFREESBORO, TENN.
Tatum & Shacklett Co.
MUSKOGEE, OKLA.
Calhoun Dry Goods Co.
MT. CARMEL, ILL.
J. G. Stansfield's Sons
NASHVILLE, TENN.
Lebeck Bros.
NEOSHO, MO.
McElhany & Tatum
NEWNAN, GA.
Kersey & Prather
NEW ORLEANS, LA.
D. H. Holmes Co., Ltd.
NORFOLK, VA.
Snyder's, Inc.
OKLAHOMA CITY, OKLA.
Scott-Halliburton D. G. Co.
OMAHA, NEBR.
J. L. Brandeis & Son
ORANGEBURG, S. C.
F. F. Malpass
OTTAWA, KANS.
The Fashion Shop
OTTUMWA, IA.
T. Sullivan, Inc.
PEORIA, ILL.
P. A. Bergner & Co.
PHILADELPHIA, PA.
Strawbridge & Clothier
PHILIPP, MISS.
W. H. Dick & Co.
PHOENIX, ARIZ.
M. Goldwater & Bros.
PITTSBURG, KANS.
Ramsay Bros. & Co.
PITTSBURGH, PA.
Solomon, Bibro Co.
PITTSFIELD, MASS.
England Bros.
PORTSMOUTH, VA.
Phillips Adams & Co.
PUEBLO, COLO.
The Pueblo Store Co.
QUINCY, ILL.
Rieb's
RANGER, TEXAS
The Boston Store
READING, PA.
Dives, Pomeroy & Stewart
RENO, NEVADA
Gray, Reid, Wright Co.
ROANOKE, VA.
B. Forman & Sons
ROCKFORD, ILL.
Wortham's
ROME, GA.
S. P. Coalson Co.
ROSWELL, N. MEX.
Price & Co.
SABETHA, KANS.
H. C. & C. S. Haines
SACRAMENTO, CAL.
Hale Bros., Inc.
SAGINAW, MICH.
Seitner Bros.
SAN ANGELO, TEXAS
Baker Hemphill Co.
SAN ANTONIO, TEXAS
The Vogue
SAN JOSE, CAL.
Appleton & Co.
SAVANNAH, GA.
Blumberg Bros.
SEDALIA, MO.
Chasnoffs'
SHERIDAN, WYO.
The Bloom Shoe and Clothing Company
SIDNEY, OHIO
Wm. Piper & Sons
SIOUX FALLS, S. D.
The Bee Hive Co.
SPRINGFIELD, OHIO
Levy-Blogg Co.
SNYDER, TEXAS
E. E. Mathews
SPARTANBURG, S. C.
Floyd L. Liles Co.
ST. JOSEPH, MO.
National Garment Co.
ST. LOUIS, MO.
"Garland's—St. Louis"
SULPHUR, OKLA.
Sulphur Dry Goods Co.
TACOMA, WASH.
Rhodes Bros.
TEMPLE, TEXAS
McCelvey-Hartmann Dry Goods Co.
TEXARKANA, ARK.
Ben F. Smith Dry Goods Company
TROY, ALA.
Rosenberg Bros.
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WILLIAMSPORT, PA.
Brozman's Womans Shop
YONKERS, N. Y.
The Fashion Shop
ZANESVILLE, OHIO
The H. H. Sturtevant Co.

VÉRITÉ SUITS *and* COATS *For Discriminating Women*

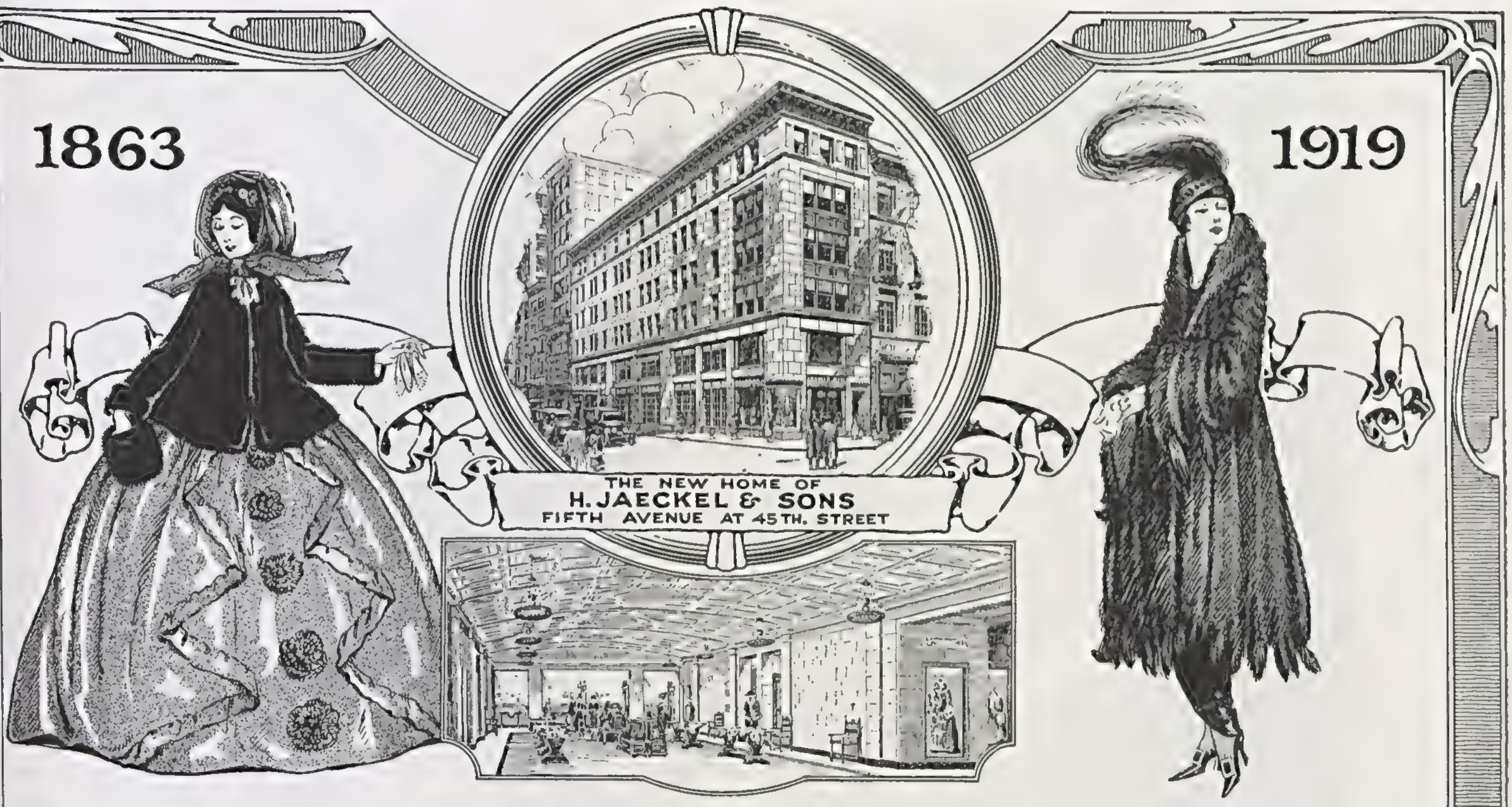
WAITING for you in one of the stores listed above is your Vérité Suit or Coat for winter—the adorable one you have dreamed about but hardly dared hope would come true! Full of the unexpected, daring little touches unmistakeably Parisian—tailored with trim perfection of line and fit—yet so reasonable in price!

Verite garments enhance womanly charm and refinement—and then what a satisfaction it is to know that the materials and workmanship are of such splendid quality!

Look carefully for the Vérité label. It is your guarantee of value and wear. And if no Vérité store is listed near you, write us. We will see that you are supplied, and also send you a handsome portfolio of newest, accepted winter models in suits and wraps.

Prices range from $55 to $85, according to materials

VÉRITÉ 11 East 26th Street New York City



FIFTH AVENUE'S NEWEST LANDMARK

"AMERICA'S LEADING FURRIERS"

The advent of H. Jaeckel & Sons in their new building, unique among the fashionable shops which cluster about the corner of Fifth Avenue at Forty-fifth Street, is marked by the most notable showing ever seen in this country of

Fall and Winter Furs
Fur Trimmed Evening Wraps
and Cloth Coats

In addition to the lately arrived models of the recognized leaders among the designers of Paris, who have worked in conjunction with the representatives of this establishment in preparing a great number of special productions for this opening occasion, there is a much larger number than ever before of exclusive models wholly prepared in H. Jaeckel & Sons' New York designing rooms.

For many years while occupying the Jaeckel Building in Thirty-second Street, this house has been regarded throughout America, in Europe, and in South America, as the authoritative center of that originality and adaptive ability which has given to fur garments a grace of line and distinction formerly believed impossible.

This opening exhibition thoroughly justifies and will further extend this well carned reputation.

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H. FRANCIS JAECKEL.

H JAECKEL & SONS INC.

RICHARD JAECKEL.
WALTER F. JAECKEL.

Fifth Avenue at Forty-fifth Street, New York

Telephone Bryant 8720

(No connection with any other house)



Portrait Sketch – from a rich, dark Eastern Mink Wrap — designed by Gidding

Women accustomed to the Best —

APPRECIATE THE LUXURIOUS QUALITY OF GIDDING FURS

SUITS
GOWNS
MILLINERY

Gidding

PARIS — 5TH AVE. AT 46TH ST. NEW YORK

COATS
WRAPS
FURS

"THE PARIS SHOP OF AMERICA

WASHINGTON — PHILADELPHIA — CINCINNATI — DULUTH

SOCIETY

Births

NEW YORK

Gatch.—On September 14, to Mr. and Mrs. Nelson B. Gatch, a son.

Hoffman.—In August, to Mr. and Mrs. Albert L. Hoffman, a son.

Thébaud.—On September 7, to Mr. and Mrs. Paul G. Thébaud, junior, a daughter.

PHILADELPHIA

Holland.—On September 1, to Mr. and Mrs. Rupert S. Holland, a son.

PROVIDENCE

French.—In August, at Bristol, to Mr. and Mrs. James Barnard French, a son.

Deaths

NEW YORK

Hoffman.—On August 25, Leta Sullivan Hoffman, wife of Albert L. Hoffman.

Suse.—On September 1, Frederick Edward Suse, husband of the late Leontine C. Suse.

Thomas—On September 4, Eben Briggs Thomas, husband of Gertrude Streator Thomas.

Van Renssalaer.—On September 3, A. Cortlandt Van Renssalaer.

BALTIMORE

Gorman.—On September 3, Arthur Pue Gorman, son of the late Arthur Pue Gorman.

CHICAGO

Wilmarth.—In August, Mary Wilmarth, wife of the late Henry M. Wilmarth.

LONDON

Beresford.—On September 6, Admiral Baron Charles William de la Poer Beresford, son of the late Lord Charles Beresford, fourth Marquis of Waterford.

Engagements

NEW YORK

Baldwin-Gilcreest. — Miss Dorothy Baldwin, daughter of Mr. William M. Baldwin, to Major Edgar L. Gilcreest, Medical Corps, U.S.A.

Beltzhoover-Robinson.—Miss Virginia Roane Beltzhoover, daughter of Mr. Melchior S. Beltzhoover, to Mr. Guy Robinson, son of Mr. Henry A. Robinson.

Blodget-Welling.—Miss Lucy Randolph Blodget, daughter of Mrs. Samuel C. Blodget, to Mr. Lindsay Howe Welling, son of Mr. William Brenton Welling.

Boynton-Selden.—Miss Zella Detmold Boynton, daughter of Mr. Chester Clark Boynton, to Mr. George Dudley Selden, junior.

Erhart-di Vegliasco.—Miss Margaret Erhart, daughter of Mr. William H. Erhart, to Mr. Andrea G. C. di Vegliasco, third secretary of the Italian Embassy.

Furman-Putnam.—Miss Marcia Hunting Furman, daughter of Mrs. Silas Holmes Furman, to Mr. Olin Still Putnam.

Parker-Dunnington.—Miss Genevieve R. Parker, niece of Mr. Ambrose G. Todd, to Doctor John H. Dunnington.

Rossiter-Bevan. — Miss Edith Heath Rossiter, daughter of Mr. Ehrick K. Rossiter, to Mr. William Francis Bevan.

Thompson-Babcock. — Miss Elizabeth S. Thompson, daughter of Mr. Lewis S. Thompson, to Mr. Richard F. Babcock, son of Mr. Henry D. Babcock.

AUGUSTA

Lamar-Greene. — Miss Nellie Lamar, daughter of Mr. J. Cary Lamar, to Captain J. Woodall Greene.

BOSTON

Cotton-Burden.—Miss Eleanor Cotton, daughter of Mr. Nathaniel Hugh Cotton, to Mr. Chester Griswold Burden, son of Mrs. Joseph Warren Burden.

Fessenden-Burk.—Miss Harriet Fessenden, daughter of Mr. Sewell H. Fessenden, to Mr. Frederick Burk, son of Mr. Frederick T. Burk.

Moses-Fellowes.—Miss Beatrice Moses, daughter of Colonel Lawrence Moses, to Lieutenant Edward Ansley Fellowes, U. S. M. C., son of the Reverend Edward C. Fellowes.

CHICAGO

Milsted-Smith.—Miss Eleanor Milsted, daughter of Mrs. Thomas G. Milsted, to Mr. Dwight Smith.

Pavitt-Hoy.—Miss Reñé Pavitt, daughter of Mr. J. H. Pavitt, of London, to Mr. Austin Hoy, son of Mrs. A. N. Hoy.



THE NEXT VOGUE

Almost everything is going up or going out, and the prices of things coming in are such as to make even an expansive income feel its inadequacy. Vogue knows this, and Vogue is taking even more than usual pains with that winter "Limited Incomes Number" which will appear on November 15. Pages will be devoted to blouses and furs and hats and suits all carefully chosen for their staunch good qualities, their reasonable prices, and their irreproachable smartness.

Then, for those moments which every woman knows, of impulsive indulgence, there are gowns—tantalizing adorable gowns that Callot and Chéruit and other masters of their art have sent from Paris.

But even that isn't all; since thoughts are flying winterwards and slim shoulders are already buried under furs, it is time to think of winter sports. So there will be an article devoted to snow-shoeing, skating, and all that; it will be accompanied by sketches, and it will tell you all about the new winter costumes that make the sportswoman the most adorable thing in the white world of winter.

Do not be impatient, *chères mesdames,* November 15 Vogue will soon appear.

PHILADELPHIA

Blair-Austin.—Miss Dorothy Walton Blair, daughter of Mr. Burton D. Blair, to Mr. James Moore Austin.

Bostwick-Register. — Miss Margaret Duval Bostwick, daughter of Mrs. George A. Bostwick, to Mr. Layton B. Register.

Deans-Adriance.—Miss Eleanor Ward Deans, daughter of Mr. John Sterling Deans, to Mr. William Allen Adriance, junior, son of Mr. William Allen Adriance.

McMichael-Clark.—Miss Elisabeth McMichael, niece of Mr. C. Emory McMichael, to Lieutenant Stuart Benson Clark, U.S.N.

Newlin-Whitney.—Miss Louise Verplanck Newlin, daughter of Mr. James Caverly Newlin, to Mr. William Beaumont Whitney, son of Mr. Daniel Whitney.

Smith-Bullivant.—Miss Elizabeth Smith, daughter of Doctor S. MacCuen Smith, to Mr. Stuart L. Bullivant.

SAINT LOUIS

Pittman-Pickerell.—Miss Marie Pittman, daughter of Mr. W. Daviess Pittman, to Doctor Claude Pickerell.

WASHINGTON

Bulkeley-Brinser.—Miss Natalie Meylert Bulkeley, daughter of Mr. Robert W. Bulkeley, to Captain Henry L. Brinser, U.S.N.

LONDON

Holt-Methuen.—Miss Grace Durning Holt, daughter of the Honourable Richard Durning Holt, M.P., to Captain Anthony Methuen, British Army, son of Field-Marshal Baron Paul S. Methuen.

Weddings

NEW YORK

Banks-Sessions.—On October 4, in Saint Thomas's Church, Mr. Harold Purdy Banks, son of Mr. John H. Banks, and Miss Amo Pauline Session, daughter of Mrs. John A. Davis.

Glenney-Clark.—On September 5, at the home of the bride's sister, Mr. William F. Glenney and Mrs. Marjorie Benjamin Clark, daughter of Mr. Park Benjamin.

Holland-Wagstaff.—On September 4, in the chapel of Saint George's Church, Mr. Lionel Stephen Holland, son of Mr. Percy Holland, of London, and Mrs. Mary Aimnock Wagstaff.

Holt-Carson.—On October 20, in the Church of the Heavenly Rest, Mr. Henry Chandler Holt, son of Judge George C. Holt, and Miss Margaret Sumner Carson.

Landon-Baldwin. — On October 4, in Saint Mark's Church, Mount Kisco, Mr. Nathaniel Ruggles Landon, son of Mr. Henry Hutton Landon, and Miss Cynthia Bradley Baldwin, daughter of Mr. Joseph Clark Baldwin.

Livingston-Allen.—On September 9, in Christ Church, Pelham Manor, Mr. Goodhue Livingston, junior, son of Mr. Goodhue Livingston, and Miss Joan Allen, daughter of Mr. Frederick H. Allen.

Nohowel-Wiedel.—On September 10, at Islip, Long Island, Judge Mark P. Nohowel and Miss Margaret Lilly Wiedel.

Sansome-Achelis.—On September 18, at the home of the bride's father, Mr. Frederick Arendale Sansome and Miss Margaret J. Achelis, daughter of Mr. Fritz Achelis.

Shields-Singer.—On October 4, at the Hotel St. Regis, Dr. Nelson Turner Shields, junior, and Miss Florence Singer, daughter of Mr. Arthur J. Singer.

Seidler-Dickson.—On September 6, at the summer home of the bride's father, Littleton, New Hampshire, Dr. Victor B. Seidler and Miss Eleanor Dickson, daughter of Mr. William B. Dickson.

ATLANTA

Raine-Winship.—On November 5, Mr. George Bohon Raine and Miss Frances Winship, daughter of Mr. Charles Robert Winship.

BOSTON

Cabot-Tuck.—On September 13, in Emmanuel Church, Manchester, Mr. Norman Cabot, son of Mr. William Brooks Cabot, and Miss Phyllis Tuck, of London.

Fuller-Caswell.—On October 22, in Emmanuel Church, Mr. George Allon Fuller and Miss Dorothy Caswell, daughter of Mr. William Watson Caswell.

Garland-Wrenn.—On September 13, Mr. Charles Garland and Miss Mary M. Wrenn, daughter of Mr. Philip W. Wrenn.

Hopkins-Houghton.—On September 13, Lieutenant William H. Hopkins and Miss Virginia Houghton, daughter of Mrs. Henry Oscar Houghton.

Loder-Everett.—On September 12, in Trinity Church, Newton Centre, Lieutenant-Commander Ames Loder and Miss Madeleine Everett, daughter of Mrs. Charles Everett.

Trumbull-Winsor.—On September 15, in the First Parish Church, Weston, Mr. Walter H. Trumbull, junior, son of Mr. Walter W. Trumbull, and Miss Mary Pickard Winsor, second, daughter of Mr. Robert Winsor.

PHILADELPHIA

Montgomery-Spencer.—On September 13, in Saint Mark's Episcopal Church, Mr. John Lewis Montgomery and Miss Agnes Martha Spencer, daughter of Mrs. Graham Spencer.

McArthur-Halbach.—On September 3, Mr. Chester Chaloner McArthur and Miss Helen Louise Halbach, daughter of Mrs. Ernest Kay Halbach.

Swain-Heberton. — On September 2, Major Alexander M. Swain and Miss Susanna Martin Heberton, daughter of Mrs. Robert Heberton.

Talbot-Siter.—On September 15, in Saint John's Church, East Gloucester, Lieutenant Melvin F. Talbot, U.S.N., and Miss Anna Hollingsworth Siter, daughter of Lieutenant-Colonel E. Hollingsworth Siter.

WASHINGTON

Doig-Heath.—On October 15, in Saint John's Episcopal Church, Captain Arthur Haldene Doig and Miss Adelaide Bell Heath.

Flynn-Tuttle.—On October 18, in Saint Margaret's Church, Mr. Streeter B. Flynn and Miss Margaret Tuttle, daughter of Mr. LeRoy Tuttle.



When the Men are Alone

AFTER dinner, when the men go into the library to talk business and swap stories, and the gray smoke of after-dinner cigars hangs like a mist over the easy chairs, nothing looks more home-like or attractive than the soft gleam of silverware in the lamplight, radiating like the smile of hospitality itself.

Water in a silver pitcher; cigarettes in a silver box; cigars on a silver tray; the picture of a wife or daughter in a silver frame; coffee, perhaps, served in the library from a charming silver service —these things lend to the room something of the spirit and the sparkle that a good story lends to the conversation.

GORHAM SILVERWARE



GORHAM *Sterling Silverware for the home is available from leading jewelers everywhere.*

FOR *the library or any man's room there is a wide selection of Gorham Silverware.*

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C O N T E N T S



VOL. NO. 54 NO. 9 — *NOVEMBER 1, 1919* — WHOLE NO. 1130

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Arnold Genthe

MRS. ALLEN GOUVERNEUR WELLMAN

Mrs. Wellman, who, before her marriage, was Miss Frances Alexander, is one of the most versatile and gifted members of the younger generation of New York women. During the past three years, she has also shown ability of a high order in the management and direction of war work and war benefits, and is still taking an active part in the management of some admirable charities. Not satisfied with her other attainments, Mrs. Wellman has lately taken up interior decoration as a profession

Her head is wound with the breasts of pheasants dyed a deep brown, and an inverted bunch of quills completely hides her right ear; but in her left, everybody whispers that it is the smartest turban of the early season. Her bag is of crocheted silk with looped fringes of tiny steel beads



LEWIS

PARIS REVEALS HER INTENTIONS AS TO THE MODES

The Rival Charms of Hoop-skirts, Classic Draperies, And the Good Old Chemise Frock Contend for the Favour Of the Parisienne at the Latest of the Autumn Openings



MADELEINE ET MADELEINE

"Voulez-vous" is the name of this cape-coat and dress of blue satin and broadcloth, and every one who understands its French question answers it with a yes. It is plaited and has an over-the-shoulder sort of collar ending in a frivolous plaited rosette

NOW that the collections have been seen and the first intentions of the couturiers made clear to all the world, we begin to hear rumours as to which of the multitude of new suggestions will survive. Gossip from some quarters has it that the pannier and the hoop-skirt, already become too popular, are doomed to quick suppression, and that classic drapery, such as Callot showed once more, will be the accepted mode for evening gowns. Other prophets maintain just as positively that the more picturesque *robes de style* with their panniers and "circlettes," will triumph with women who are tired of straight lines and are determined to look as feminine as possible. Both parties, however, seem agreed that for street wear, more or less straight lines, often varied in ingenious ways, will be continued, for they insist that modern life demands it.

Whether the exaggerated pannier or the large hoop-skirt will have greater success than drapery for evening will be seen when the informality of summer dressing is over, and the autumn resorts, such as Biarritz, give women an opportunity to wear more sumptuous evening gowns. Among those who chose this type of gown, even for his first collection, was Dœuillet, whose series of magnificent creations,—"Pécheuresse," "Hérodiade," "Idéal,"—excited much attention at his opening. Three other collections, from houses who always have great influence on the final mode, are pictured in the following pages.

MADELEINE ET MADELEINE

A new house which opened large salons on the Champs Élysées, showed a collection which found particular favour with the American buyers. It featured the very long dress, the straight lines following the natural curves of the body and draped in classic style, that is to say, across the body with cascade folds falling at the sides near the back. Some interesting tailleurs with a coat taken from men's fashions at the beginning of the last century and a skirt of a material, different from that of the coat, like the model called "Tagouan" and sketched at the right on this page, were shown by this house. A very good cape, narrow, fitting the shoulders, draped in the back, and held close to the sides by means of inside pockets into which the hands were thrust, caused much favourable comment and is illustrated at the bottom of page 52. The evening gowns, very gorgeous, of very expensive materials, and all with skirts almost to the floor, had an air which might entitle them to figure largely in the crucial



MADELEINE ET MADELEINE

They call it "Tagouan"—this suit with the quaint mannish air that belonged to the eighteenth century and is characteristic of this new house. The coat of tiny black and white checked velvet collared in monkey fur is worn with a short black velvet skirt



TIERRY

The daytime dresses of this collection are very attractive. Some of them are of the redingote type, with the skirt portion opened over long fronts of contrasting colours. The model sketched on the opposite page is successful. It is made of black satin and blue serge; the waist is on almost basque lines and has a small high turn-over collar of satin and serge, and the sleeves divide the materials between them. The wide-skirted serge coat, open in front over a black satin panel, is hung in cartridge plaits around the hips. It is very full, quite long in the back, and is embroidered with a pattern of interlaced black braid.

Broadcloth has been revived for a charming white gown with a skirt formed of petals of the cloth pinked at the edges by an old-fashioned pinking machine. This trimming is also used on a similar frock of blue serge. A delightful gown is made of dark blue moire — another material which has been neglected recently—which is used in the form of a redingote dress. The bodice of this dress is on almost fitted lines and is open in front in a deep point filled in with a frill and jabot of old laces, while a small standing collar finishes the back. The very full skirt, quite long, is set in wide plaits at the hips.

A gown which attracted much attention was a black redingote with a small shoulder cape collar; this and the frills on the skirt were trimmed with pointed white braiding which looked like old-fashioned rickrack. This costume was effectively



TIERRY

The scarf, when it is the right scarf, may be the significance of the costume; in this instance, it is of silk the colour of a fuchsia, and it was worn about the shoulders of Madame de Rothschild, and with it was a hat to match



One of the attractions of Deauville was a most unusual sweater of silver grey silk banded in old-blue silk embroidered with silver flowers, all accompanied by the great chic of Mlle. Raphael and her green silk hat

third act of many a Broadway success next season.

Lavish use of embroidery, sometimes entirely covering the skirt of a gown, characterized many of the models which were distinguished for good workmanship. Towering collars, immense Pierrot frills, and other rather extravagant details made many of the models very striking.

PAQUIN'S COLLECTION

A certain agreeable restraint characterizes the collection of Paquin, assuring its success with well-dressed women of good taste. Rich materials, exquisite details, warm colorings, and interesting novelties without eccentricity make this a collection which proves that this designer considers clothes, first of all, as an adjunct to the beauty of the woman who wears them. Tailleurs with rather long coats and with skirts longer than those found in almost any other house are developed in such colours as brown, henna, dark green, and dark blue. Many of the jackets are full skirted, but not exaggeratedly so.

Very interesting are the novel combinations of several materials in the same suit. One has a redingote of dark red duvetine, open in front over a dress of black broché with a band of caracul around the hem, which shows beneath the coat. The silken part of the dress is striped through its length with lines of gold embroidery placed several inches apart. Another combination dress and coat consists of a long dark blue serge coat worn over a dress of black and white striped velvet. A dres which showed an unusual use of fur, had an entire waist of caracul with a skirt of heavy black silk banded with the fur. Godets, set in at the sides of many coats, are edged with fur in order to accentuate their circular flare. A new pelt called "palmis," which looks something like fitch, but is flatter and smoother, is used with good effect by this house. There is a good deal of blue serge, much duvetine, burella, and mouffla écossais.

MADELEINE ET MADELEINE

First there was a gown of beige-embroidered black chiffon. Then, for the fair lady who wore it, black satin was combined with beaver into the "Prenante" model, with inside pockets where the hands may hold it in place

shown worn with brown furs. High small collars, somewhat larger sleeves, and a revival of the typical "Paquin" sleeve, which is in two sections, the first of which is buttoned up onto the shoulder piece halfway between the elbow and the shoulder, are details of these dresses.

For afternoon dresses, very rich embroidery is used, often in Byzantine patterns. A black velvet gown, for instance, has a belt all incrusted with turquoise embroidery. Flat round stones in dull reds, turquoise blue, and other Oriental colourings are used in these embroideries, forming a novelty in the way of trimming. These stones are encircled with lines of gold and silver thread embroidery. There is a good deal of satin used for such gowns, which are of dignified character and have skirts which are either frankly long, or are made to appear so by the use of panels, streaming sash ends, and the like. A very unusual series of gowns is made of square-meshed net which looks like that used for a heavy face veil. One gown is of dark blue net over satin of the same colour; the net is unhemmed and hung in panels trimmed with bands of dark brown fur. Another gown is of very heavy square-meshed black net over white satin.

The evening gowns are very long and very gorgeous. Some have slight panniers, and some are almost straight with long graceful trains. Velvet and handsome lamés are used for them, while the mantles to wear with them are sumptuous in their material and their ample enveloping form. The mantle sketched at the right on the opposite page is the handsomest of all. It is of gold and pearly grey satin brocade in a novel arrangement of cartridge plaits and is trimmed with well-placed bands of chinchilla.

CHANEL'S COLLECTION

Chanel shows a small collection of models which are essentially French. They do not differ particularly from those which she exhibited last year, but, as a whole, the collection differs entirely from anything else shown in Paris at the same time. The daytime frocks, suits, and mantles are sim-



PAQUIN

When it comes to combining chic and agreeable restraint, there is nobody like Paquin, who this time manifests her undiminshed interest in blue serge by a redingote frock. Black satin shares the honours in making the bodice and forms the front panel, while the rest of the skirt, which dips to the ankles, is of braided and embroidered serge in cartridge plaits



PAQUIN

It is such sumptuous evening wraps which make one sigh for Biarritz or for whatever fortunate autumn resort it was destined to adorn. Shimmering gold and pearl grey satin brocade laid in stiff cartridge plaits with the aid of chinchilla bands make the two sections of this mantle, which is lined with dark blue velvet, to add luxury to luxury

plicity itself, and Mlle. Chanel is far from tired of the chemise gown. It appears again in her collection in all sorts of materials,—dark blue satin heavily embroidered, black satin covered with embroidery in shades of brown, soft red, and cream, and wool jersey in beige and grey. The colours, like the shapes, are restrained and often neutral. Most of the suits have rather long coats over somewhat narrow, very short skirts; for skirts of daytime models at this house have not grown any longer. Many of the coats still have string belts; many of them have fur collars.

Capes are still in favour, especially as supplements to dresses. Sketched at the right on page 56 is a straight and simple frock of grey wool jersey with a large cape, collared and banded with grey fox, and grey fox is used again on the hem of the dress skirt. Fur capes of kolinsky, dyed squirrel, and other furs are again suggested as wraps. A charming cape is made of black satin, over a gown of the same material, and is trimmed with kolinsky. The cape is short, coming just below the waist-line, and the deep band of the fur which edges it has pockets inside the lining in which to place the hands.

Crêpe de Chine is very much favoured for simple dresses which are trimmed with nothing but a cascade of the fabric. Dark blue and black crêpe de Chine frocks are shown for the daytime, and among the evening gowns, great success has attended the absolutely simple model of burgundy crêpe de Chine sketched at the left on page 56. It is closely wrapped around the figure and has cascades of the material at each side, with ends touching the floor. With it is carried a huge fan of uncurled ostrich, the sort of fan which always decorates the table in Chanel's salon; the slippers and stockings exactly match the gown, so that the effect of gorgeousness which the gown undeniably gives comes solely from the colour and is obtained by such simple means that one wonders how it is achieved. It would take a very perfect figure to wear this gown, but a beautifully built woman would be very lovely in it.

Other evening gowns show the *circlette* idea which Chanel introduced last season. There is a model of purple tulle with a corsage which is not much more than the characteristic Chanel shoulder-strap, a mere fold of the material, and a skirt which is a series of tiny tulle ruffles placed close together and held out at the hem with a hoop. This frock has already become a favourite. Some women have ordered it several times in as many different colours. Another effective use of the hoop is shown in a frock of black tulle embroidered in squares of silver and hung here and there with silver fringe. The skirt is hung from under the arms and has a hoop at the hem, so that the effect is that of a spreading bell. Cascades of tulle in pale blue and black are closely plaited and set up the sides of a black tulle gown which has the front of the skirt all embroidered in arabesques of pale blue iridescent spangles. These waving tulle frills give the effect of the fins of deep-sea fishes as the wearer moves. Simplicity, the sort of simplicity that always has been and always will be expensive, is the characteristic quality of a Chanel frock; but once the winter gaieties of Paris begin again, there will be no models more often seen than hers, for her success is distinctly among the true Parisiennes.

PREMET'S COLLECTION

The house of Premet lives up to its reputation for interesting trimmings. Novelties shown this season include a sort of astrakhan effect used for suits, which is obtained by the use of narrow woollen braid bunched in small loops and dyed to match the material of the costume. This is used like fur for collars and cuffs and in bands around the skirt or hem of the jacket. The suits have interesting odd blouses; a grey blue suit, for example, has a blouse of plaited white satin trimmed with bands of grey blue velvet; another of black ratine has a waistcoat blouse of Rodier bure de nezlet, which looks like yellow Navaho blanket cloth. Yellow and blue are used a good deal in combination, and one sees some plaid skirts and plain jackets. An interesting tailleur is of striped velvet in burgundy, old-blue, and grey. Several are trimmed only with a binding of silk braid which is also applied to frocks, as



PREMET

(*Above, left*) *Those pannier gowns certainly aren't the kind of thing that one tucks under the ordinary evening coat—oh, no—they have to have something especially and amply designed, like "Phidias," which is of black velvet with a frill of gold and black velvet at the hips and a black fox collar and cuffs*



PREMET

(*Above, right*) *A gown by any other name just couldn't look as French as "Friponne", fashioned of black faille called "canadien." All those astonishing vertical plaits at the sides give an oval silhouette, followed by the décolletage, and giddy lines of tiny red beads lead a merry chase everywhere*



PREMET

(*Left*) *Fur is used in unusual ways in this collection and one of the ways is "Frileux," a suit of chamois coloured duvetine trimmed with a sort of outside vest of the Hudson seal with pockets at the sides. The high collar is held by a dashing bow—a 1919 model*



PREMET

(*Right*) *Some women are born with that swagger air—others decide to acquire it through such experience as "Petit Coquin," a frock of blue serge and fine Scotch plaid. The coat-waist nips in snugly at the waist, and the skirt wears frills of that Scotch plaid so much in favour with the Parisienne*



DŒUILLET

In the elaborate dignity of the "Pêcheresse" model, Dœuillet cast his vote for the "robes de style" which are contending with the slim lines of recent seasons for supremacy among evening gowns. This one is worthy to grace a very impressive function, for it is designed for nothing so much as lights and glory. The skirt is delightfully bouffant, and it glitters with jet. The shoulder strands, perilously fragile, are also jet, and the train fairly twinkles with the little black ornaments. For contrast, there is a bodice of green velvet, like the tight calyx of a bud, to set off the flower-like perfection of neck and arms

in a charming one of peach coloured duvetine called "Triple Patte" which has an 1880 basque waist buttoned up the back and a skirt of circular ruffles bound with brown silk braid.

A very amusing trimming appears on a black suit and consists of pointed bits of straw put on in lines of brilliant colours exactly as the Indians use porcupine quills. Another interesting trimming is shown on a frock of black moire which has vertical plaits at the sides, edged with little wings cut from dark red quills and put on with beads. Coloured leather cut into patterns and stitched is another decoration used for suits and one-piece dresses, while a gown of blue serge is given an effect of being plaided with white by great squares of stitching done in a pattern like a big cobweb. Fur is used in rather unusual ways, as in the suit illustrated at the lower left on page 54, called "Frileux," which shows an amusing vest effect of Hudson seal on a suit of chamois coloured duvetine. Broadcloth has been revived by this house for some tailored costumes, while blue serge continues to hold its own, as is proved by the model at the lower right on page 54, which is called "Petit Coquin" and is trimmed with closely plaited frills of Scotch plaid.

Both dresses and suits show indications of a waist-line and are decidedly less indefinite than the modes of last year. Panniers and hip extensions have been reserved largely for evening dresses, of which this house shows a great variety, including the short dancing type and the stately gown which has figured in every collection shown this season. The trimmings of the evening gowns are interesting. Some show patches of feather work in bright colours in appliqué on tulle, others have an original embroidery in shot pink and silver or blue and silver tissue, arranged in four-petal flowers in groups over the front of a tulle or lace gown. These are especially charming.

Some excellent combinations of black and white lace are shown, and for young girls there is an engaging model, called "Conte de Fée," which is all of frilled white organdie with a sash of peacock blue ribbon tied around the waist. A very good gown is "Bacchante" with a skirt of draped black velvet, the edges of which are decorated with a plaited frill of the velvet, lined with flame coloured satin and hung with a few black grapes to justify the name. Heavy silks are used for bouffant evening gowns with under-petticoats of lace ruffles and with flowers at the belts. An excellent creation is the evening mantle called "Phidias" sketched at the upper left on page 54, which is designed to wear over pannier dresses and is shown with a dress of black velvet. The wide hip line is accentuated even more by the application of a stiff double ruffle of black velvet striped with gold. The collar is of black fox.

M. H.



CHANEL



CHANEL

Chanel still favours the chemise dress, and certainly no one else knows its possibilities as she does. This one of beige wool jersey buttons to the neck and the tunic is finished with a heavy band of beaver that ripples down either side to the skirt's edge—which maintains its aloof distance from the ground

(Left) Part of Chanel's success is her mastery of simplicity as an art. Here it is shown in a gown of rich burgundy crêpe de Chine that swathes the figure in straight soft folds, falling at the sides in little cascades. Chanel relies much on nature when it comes to backs, therefore she has given this gown only a pair of shoulder-straps. The great fan and the lady's feet match her gown in colour

(Right) A straight frock of grey wool jersey buttons quietly up the front and puts its chance of effect into a broad hem of grey fox and a double cape of fox and matching jersey. The top cape is rather the favoured one and, though coming last, it succeeded in acquiring an amazingly high soft collar of fox and an extravagant amount of grey fox for its bottom

CHANEL





(Left) She who demands the centre of attention ties her vestee and "Arlequin" collar of white tulle with black velvet. The double collar of batiste on her left is corded in rose colour to simulate buttonholes, and the plaited linen guimpe at her right is feather-stitched and buttoned and buckled; from Martial et Armand

FOR EVERY PARIS FROCK, ITS TOUCH OF WHITE



The Frills and Ruffles of Our Grandmothers Return to Edge Our Winter Frocks



Dainty things of feminine charm are the Robespierre collar with its black taffeta cravat and the de' Medici collar that ends in a knot of linen



All around the low neck-line is a plaiting of white organdie, and the cuffs fasten with little thread embroidery bells



(Right) "Cadet" is a collar and cuff set of mousseline, feather-stitched and picot edged with embroidery

Both collar and cuffs may go to extremes like this with sheaves of plaited white organdie and bands of black velvet like old-fashioned bracelets

WHENEVER I climb the narrow stairs to my grandmother's attic, something leads me first of all to the great old chests in which laces, frocks, and furs are stored away with that care for which only the country has time. For the joy of grandchildren, sachets always fresh shed the perfume of another day over these outworn costumes which bring back for us, as we look at them, a whole period of an elegance very different from our own, but convincingly real, none the less. Moreover, did I not find there this season—yellowed with age, it is true, but very like those which the couturiers are offering us this year—, guimpes and cuffs, vestees and pipings of fine plaited linen, of embroidery, or of embroidered organdie? Though the forms might differ a little, there were any number of them which might very well be used on the frocks which we are going to wear this winter—frocks relieved by white.

The new note, after all, is often only an old note cleverly sounded—that is the way of the world. That is exactly the thing which is happening to-day, when we are abandoning the mode of serge or cloth cut sharply against the skin, the very mode which was the height of distinction during these last three years.

In the old days of our grandmothers, to appear without a touch of white at neck and sleeves was a thing unworthy of a well-dressed woman. This winter, we are to return again to this old ideal of the well-dressed woman; for not one of our frocks will lack its white collar, plaited or flat, or its little white piping, however discreet, which will protect our necks from the harsh contact of serge or satin. These bits of thin white stuffs, plaited or hemstitched, are both lovely and easy to keep fresh, and this winter will see many a feminine face framed in a voluminous collarette with a cravat of black velvet or taffeta.

A thing of daintily feminine charm is the 1830 collar plaited about the neck and passing under the chin to join a buttoned guimpe of fine linen showing at the opening of the coat. The amusing

(Continued on page 156)



(Right) To-day, just as in the days of our grandmothers, the well-dressed woman may not be seen without that saving grace at neck and wrists (or elbows)—a crisp white frill

(Left) The ways of disposing plaitings of white linen on a dark frock are legion, but here are three very charming ones to frame a piquant face or make a white hand fairer

PARIS LAYS PLANS FOR AN AUTUMN IN VENICE

The Fashionable World, Dismayed by the Lack of Elegance and Even of Good Taste at the Normandy Beaches, Takes Flight For Venice Via the Paris of Autumn Frocks

EVEN the memory of woman still holds the time when the Normandy races used to call us away each year to the banks of the Touques. It was at Trouville that the fashionable world always had a rendezvous after these races. Then the rue de Paris, still thronged with equipages drawn by handsome horses, brought to that beach which was so long the pride of Trouville, a throng of women marvellously gowned, but never concerned over the effect of their costumes. These women were beautifully gowned because dressing was with them an art such as is but rarely seen at the present day. Those were the days of wonderfully embroidered linens, of Louis XV coats in gay coloured taffetas, of tiny flowered hats deftly poised on softly waved hair, all more or less shaded by brilliant sunshades, flowered or transparent sunshades which cost a fortune and which are no longer seen.

TROUVILLE-DEAUVILLE

Such was the memory with which I compared the regrettable mixture and the lack of elegance which I found at those same beaches in 1919. Many of us went there for a few days this year, and each brought back some particular bit of gossip, —the scandal of this woman who at the gaming-table one evening broke the frail essential shoulder-strap of her gown, the story of a beautiful woman clad so lightly that every line of her beautiful body was clearly visible through her lace gown, and again of the daring person who appeared at the races in the shortest of frocks and with arms entirely bare to the very shoulders.

It is useless to speak to women



© Branger

Should the fair shades of that Empire elegance and distinction which used to gather at Deauville be so bold as to return, one can imagine their amazement at modern Deauville, when the sun shone on these transparent modes

of taste about such modes as were exploited by certain types; from the early morning, the attempt seemed to be to look as much as possible like gipsies. It is useless to talk of the short skirts, usually to the knee, and the sometimes stockingless legs. All this was shocking; worse still, it was ugly and repellent.

CORRECT ATTIRE

On the other hand, it was a pleasure to see the protest of certain women of true distinction who appeared at races, at golf, in the streets in the morning, and sometimes, though rarely, at the casino, wearing charming costumes of tricot, serge, or alpaca, with short and narrow skirts and little waistcoats with two pockets. The smartness of the blouse was in its material—voile de soie, striped linen, or white linen with drawn-work in squares. A little hat of matching felt was worn far down over the eyes. There was no veil and no sunshade, and a handbag of buckskin was carried over the arm. This was the costume of the real woman of fashion at the Normandy beaches, while other women were wearing ball-gowns. I mean literally ball-gowns, costumes of lace, embroidered silk, transparent malines, and mousseline de soie with bodices of white satin and white hats bristling with aigrettes and plumes. Thus it was a delight to see Madame Barrachin in her engaging costume of white leather and black fox and another young woman who wore a costume of cream silk with a skirt trimmed with fringes of cream moire ribbon attached about the waist.

WOMEN OF DISTINCTION

Approval met the little toques won low over the forehead, and approval met also Miss de Wolfe gowned in straw coloured linen with a high bodice; she wore a hat of brown straw veiled with cream tulle. Mlle. Vagliano was grace itself, all in white, without embroidery or lace, and with a bodice but moderately low. The Duchess of Marlborough was exquisite in a tailored costume and a trim little hat.

There was, in fact, approval for all that the women of true distinction wore during their sojourn in Normandy. Very few of them remained more than a week. This year every one is busy with preparations for departure for the Lido. The question everywhere is:

"When are you going, my dear? As for me, I have only to order my bathing costume and buy my ticket. How lovely it will be to see you there under that glorious Italian



Paris is far from deserted. At the Ritz, Madame Santos-Suarez wore a black satin gown with the corsage cut away in Persian fashion over a black tulle guimpe with embroidery of pearls



Paris divides its evening into three parts,—dinner at the Ritz, dancing at "L'Oasis," and home for supper, graced by such black tulle and pearl gowns as the Princess Lucien Murat wore



The fairer portion of that brilliant company that dines out avers its preference for black. Mrs. Addison wears a gown of black velours with a bouffant skirt and green and blue motifs

sky. Only two more days here, and I shall see you again down there."

Something like this and a description of the costumes which were also going to Italy made up the conversation before the wonderful ocean over which the sun shed its rain of gold. It was clear that one idea possessed all these visitors at the Normandy beaches,—that of going back to Paris, selecting the necessary new frocks, and hastening away to the enchanting Venetian autumn.

THE UNSLEEPING PARISIENNE

It would be a mistake to think that there is no one in Paris at present. Every one stops there between journeys to shop, to place orders, and in the evening to dine at the cabarets. The Ritz is always distinguished, but side by side with evening gowns, one sees people dining in travelling costumes or in afternoon frocks at the flower-decked tables in the garden, lighted by the enormous transparent globes of alabaster.

Between the beaches and delightful Venice, the Parisienne gathers a perfect host of gaieties. The dances which still go on at Poiret's "Oasis" are a pretext for evening parties. There are little dinners of eight or ten at the Ritz; then every one goes on for an hour under the trees in the garden of the Avenue d'Antin, where the dancing perforce stops at midnight. But let no one suppose that such night owls as the Frenchwomen have become since the armistice go to bed at this canonical hour. Instead, some one of the party takes them all home to a supper at her house. Servants may be no more, but eggs, cold meats, and conserves are soon found and brought to the dining-table, and a merry supper goes on until two or three in the morning. Dancing is always possible, for the phonograph is now as firmly established in the Paris home as the piano. Also the pleasure of coming home after so unexpected a season as that of the beaches adds to the joy of these parties at which lovely women appear in full evening dress worn under the most sumptuous of wraps.

NIGHTS IN PARIS

The Princess Joachim Murat, on a recent evening, was all in black with hair dressed low, and she wore an enveloping wrap of red velvet. The Countess de San Martino, also in black, was lovelier than ever without a single jewel. Mrs. Addison's black gown was sleeveless, and no ornament hid the auburn beauty of her hair. I notice that black, far from having fallen from favour, remains the preferred shade even for this open air season. Tulle seems to be the favourite fabric, and Mrs. Fellowes, formerly the Princess de Broglie, recently ordered some delightful gowns of it from Chanel. The bodices of these gowns are often high in the front and very low in the back, and the skirts are not very wide and have many floating panels. A skirt with a hoop at the bottom and many tiny floating panels three centimetres long pleased her, as it did Mlle. de Saint-Sauveur.

Wraps, on the other hand, are of light colours, metal brocaded, shimmering, lovelier than they have ever been, and very elaborate. Some are all-enveloping from top to bottom; others are fitted and close like a redingote in front, while a border of fur caresses the shoulders. Whatever the style, the collars are immense, whether turned up about the ears or falling down the back.

J. R. F.



The black velours gown of the Countess de Pange follows the penchant for black tulle, for that fabric makes the Medici collar, part of the bodice, and panniers bordered with apples



In the daytime profusion of bare arms and necks and ballgowns which astonished Deauville, the elegance of Madame Barrachin's white leather and black fox gown from Martial et Armand was doubly welcome



© Branger

(Left) At Deauville was found here and there a simple costume which bore the cachet of taste and charm. This was one of these exceptions



© Branger

(Right) It is no fair barbarian you encounter thus thatch-topped, with naked arms, upon the Normandy sands—it is a modish visitor



The sort of a cloud to shadow every evening party is of white tulle bringing with it a flash of silver and garlands of soft flowers. They call it "Bergère," and its slim foundation of cream net embroidered all over with iridescent paillettes shows through masses of white tulle ruffles wired to stand out like a shepherdess's paniers. A garland of coloured flowers follows the bodice crossing, and another the crossing of skirt drapery

POSED BY JEANNE EAGELS



Baron de Meyer

(Left) Much may be suggested by the name "My Darling," which here means a slim gown of layers of black net ruffles embroidered in jet. A panel falls from the shoulders in back and, though caught at the waist-line, it continues into a square train which gives the short skirt a contradictory touch of dignity. The girdle of faille and velvet is aflash with silver and rhinestones and strewn with wide-open American Beauty roses

BOUÉ SŒURS DESIGN SOFT EVENING GOWNS WHICH DANCE AWAY WITH HEARTS

POTENT FRENCH SPELLS WROUGHT IN TULLE, PAILLETTES, AND PALE FLOWERS



Beguiling as one of the romantic tales spun by "Scheherazade" long ago is this gown named for that famous story-teller. It is of rosy tulle over a foundation of rose metal cloth. The bottom of the skirt is encrusted with silver and rhinestones, and a little train gives it piquant dignity. In contrast to the skirt, the bodice is simple, and at the front of the jewelled metal cloth girdle, a bouquet of flowers gives an ingenuous touch



Ah, the significance of a first ball—especially if one wears to it "Premier Bal"—a frock of peach coloured faille interrupted by bands of lace on which silver roses bloom, and ending in ruffle upon ruffle of the foundation's flesh coloured tulle. The blouse has broad suspenders of faille and is finished at either side with tulle. The V neck is outlined with rhinestones that hang far below the waist and end in two brilliant tassels



(Right) "Prè Catelan" is a feathery frock in the palest pink. Under the foundation of faille spun with threads of silver there is a little silver-embroidered lace petticoat—and over it is an apron of pale pink ostrich flues the movement of which gives the gown an irresistible airiness. The bodice of faille and lace is draped with ostrich and over it all is worn a cape of pale pink chiffon afloat with ostrich flues in the same colour

DECORATIONS BY CHAMBERLIN DODDS

WRAPS WITH THE TRUE FRENCH ACCENT AND THE UNIQUE FRENCH CHARM

FROM PARIS, THERE COME SUMPTUOUS COATS WITH ORIGINAL FUR TRIMMINGS

MODELS FROM H. JAECKEL



Caracul retained its natural grey tan colour with accents of black, and when that had been attended to, it turned its full attention to the matter of cut. The result justifies anyone's full attention; for the cape hangs low on one side and slants high on the other, it wraps a tight band of black around the neck, and adds a standing collar across the back and front, besides. The muff is cut wide on the short side of the cape and narrow on the long side, and the whole set is lined with orchid taffeta. There is a hat to match with pert side antennæ of pheasant's feathers



(Left) Renée knew that what is not dared is often lost, and when the eye rests upon the sumptuous collar composed of narrow, beautifully worked bands of squirrel separated and veiled by fringes of monkey fur, one is very glad that Renée dared to combine them on this plain wrap of black satin. Narrow bands of both furs trim either side of the skirt, one running higher than the other, and the sleeves are cuffed with grey squirrel—unassisted



(Right) A coat of heavy grey camel's-hair cloth hangs in the slim circular lines to which long coats so much incline this season and is without fastening, so that the temperamental one may wrap herself in as she chooses. Renée has then taken grey squirrel and embroidered it upon collar, cuffs, and hem in a little checker-board pattern—as charming as it is quaint

LUXURIOUS MATERIALS

HAVE THE SOFTEST FURS

FOR THEIR ADVANTAGE

FRENCH WAYS TO ENFOLD

IRRESISTIBLE ATTRACTION

IN A SOCIAL EVENING

MODELS FROM H. JAECKEL



No terms express costly luxury so well as black and gold. Jenny has used them in this evening wrap of brocade and has further carried out her lavish ideas in a collar of gigantic proportions and of gold metal cloth quilted in gold threads. Both the collar and cuffs are improved by straight bands of black lynx. The coat grows extremely slender at the knees and is there bound with gold metal cloth



A bouffant spirited coat of black taffeta is steadied by Doucet who treats it to a wide standing collar of beaver ending in narrow bands that bind the coat down the front. The sleeves, emerging from beneath the cape attachment which tucks into the waist-line in back, are banded in beaver, and an inside collar of the same fur fastens about the neck



Callot, having done so good a thing in black broadtail, has not limited it to hours, but has adapted it to daytime needs as well as evening wear. There are two yokes to the cape, both of which stop short of the front which is allowed uninterrupted freedom the full length of its way. There is a soft collar of kolinsky, slits for one's arms, and much leeway of arrangement







From the tip of the long pointed slippers to the top of the high coiffure, she is all coquette; otherwise, why should she cast that lingering backward glance as if to ascertain how many envious glances followed in her wake? Added to her own natural mischief, she has acquired, with the donning of this Lanvin evening gown, all the distracting whims of a haughty Spanish señorita, as well as the picturesqueness of a Goya painting. And who could help feeling dangerous in a bodice, tight and round necked, with tiny lace apologies for sleeves and in a skirt of black taffeta over which black Spanish lace cascades? Against the dark background, a corsage of American Beauty roses glow vividly, as if aware that they are the one ornament needed to offset the loveliness of the frock

MODELS FROM THURN

With a hat dipping to the tip of the nose and a neck-piece obscuring the mouth, one might think she had reason to conceal her identity; but no, for art's sake, she has sacrificed her pretty face that nothing may distract attention from her Martial et Armand costume. Over a skirt of black velvet is an overtunic of twilight blue poplin embroidered in gold and silver threads. The coat of the frock, also of black velvet, gains a wide silhouette by loops of the velvet on either hip. Narrow bands of black leather bind the coat, and French buttonholes trim it

Drecoll is an adept at solving the difficult problem of combining comfort and originality. Warmth to an enviable degree is contained in this suit of balsam green velvet, and smartness of line has not been overlooked; for what could be more desirable than to possess a silhouette so new as this which is obtained by joining the long tight-fitting bodice, below the natural waist-line, to the rippling fulness of the upper section of the skirt which ends its bouffant self just a short way above the skirt? Taupe fox cuffs and collar add the last touch of luxury



It took Madeleine and Madeleine to devise another way for woman to be irresistible in this ensemble of watermelon pink velvet, white shoulders, and general feminine loveliness. That ever-so-supple movement of the fitted velvet bodice with its twisted shoulder-straps, is complemented by the buoyancy of a tulle overskirt which is slightly paler in shade than the satin which it covers. The tulle is all aglitter with rhinestones and all afloat with tiny flues of ostrich, continually swaying



Regardless of the whims of the Parisienne in the matter of evening attire, the gown of black velvet is never far from the inmost affections of that fickle person, and here is a new version of it. Against the rich soft depths of the velvet, gleaming sapphire blue paillettes and rhinestones are most effectively placed. But the real personality of this Worth evening gown is in its unusual drapery folding into cartridge plaits at one side and, at the other, extending into loops and a train



MODELS FROM THURN

When Jenny made this attractive afternoon gown of chiffon in cocoa brown, she devoted quite a bit of attention to the skirt, accentuating the barrel-like lines with bands of beaver fur until one thinks, when one sees it, of all sorts of grandly ruched and historic ladies of the Renaissance. A bright note of colour is effected by a girdle of Persian embroidery, and brown silk tassels hang from skirt and sleeves

IN VELVETS AND LACES, THE FRENCH SILHOUETTE BROADLY STATES ITS TERMS FOR AFTERNOON AND EVENING



Doucet is indulging in a pert silhouette, slightly hooped at the hips with a transparent overdress hanging loosely from it about a scant underslip. He has here given it the added piquancy of black taffeta, petal cut, and black Spanish lace. The bodice is chiefly conspicuous for not being there, though a strip of lace and three narrow jet-embroidered bands across the shoulders act as a substitute. The taffeta girdle is finished with a corsage of morning-glories, and a long strand of them swing down the skirt. In the middle sketch, unsophisticated simplicity expresses itself in ruffles of burgundy chiffon

(Middle) On this frock, there is one ruffle for the neck; two finish the elbow sleeve; and a series—of uneven width—alternate with plain panels on the skirt. The girdle of kolinsky fastens, for contrast, with a full-blown American Beauty rose. (Right) Black satin embroidered in turquoise beads is the underdress for a slip created entirely of strands of black chenille. The chenille blouses over a wide girdle of black velvet that is edged top and bottom with silver and turquoise ribbons and ties carelessly on one hip. The strands of chenille that compose the skirt end in saucy little loops of brilliant turquoise ribbon

MODELS FROM BENDEL

THE PERTNESS OF TAFFETA AND THE LANGUOR OF SPANISH LACE, THE SOFT APPEAL OF CHIFFON AND FUR, THE DAINTINESS OF CHENILLE IN MYRIAD SWAYING STRANDS—THESE ARE A FRENCH MAKER'S THOUGHTS FOR EVENING



'Tis a cosmopolitan little Lanvin gown that chooses to be made of Persian cashmere printed in blues, reds, browns, and greens; that puffs out its skirt with a lady-of-the-harem air, and swears to its French origin by all the little things, such as jade green ribbons that bind its skirt and make its girdle and fluttering streamers. And its sleeves —great bell-shaped things of black velvet that emerge unexpectedly from the cartridge plaiting on either shoulder—surely they could be nothing but French. Next it is such a wrap as only a Frenchwoman could dream of

This wrap is designed to attend the races and is made of white wool basket cloth, but is so tolerant of black that it is scrolled all over with designs in black, is lined with black, and leaves its full sleeves open on the under side—just to indulge the eye in more black lining. The frock at the right is of navy blue charmeuse, simply made with one of the favourite hemless turned-under skirts, little sleeve, and plenty of peplum. A braided girdle of watermelon pink, grey, and navy blue grosgrain ribbons ends in a flutter of loose ends; three models from Lanvin

MODELS FROM BENDEL

NO COSTUME NEED MIND WEARING AN UNMISTAKABLE STAMP

IF THAT STAMP IS UNMISTAKABLY FRENCH — ON THIS PHIL-

OSOPHY ARE BUILT TWO FROCKS AND A WRAP, AND WHO COULD

DENY THEIR EVIDENCE THAT IT IS A GOOD ONE TO FOLLOW?



Instead of the usual rather banal desk set, many smart people now prefer to choose a variety of attractive objects which are harmonious in design. The faience boat-shaped ink-well, the novel holder for sealing-wax and seal, the tooled morocco portfolio and note-paper rack, the cigarette box and lamp of faience, all indicate the exquisite workmanship of France; from Audrain



Among the newest and most novel of table decorations are those delicate and fairylike flowers of opalescent shells tinged with vivid rose colour. To this table grouping, a low glass compotier adds its grace of line, and in front of it is a winning little figurine of Italian ware. At the left of the little statue is a prim arrangement of Venetian glass flowers in a small jade green vase; from Darnley



Baron de Meyer

(Left) A commode top provides just the right sort of a parade ground for three brave soldiers of the Directoire period. These unusually original and attractive figurines in uniforms of the most brilliant colouring, stand in gay relief against the dark green of the Chinese shrub of fantastic design behind them; from Chamberlin Dodds

FOR SHELF OR TABLE-TOP, RARE OBJECTS AND BIBELOTS ADAPT THEMSELVES TO DEFT AND DECORATIVE ARRANGEMENTS

FROM GRACIOUS BYGONE PERIODS

OF FRENCH ART COME THESE MOD-

ERN AND EFFECTIVE DECORATIONS

(Right) This luxurious toilet-set of Directoire glass, striped in yellow with faint personage medallions in black, proves anew the consummate artistry of the French in matters of detail. For every rare perfume and every fragrant lotion, there is a jar or dish of flacon that exactly answers



(Below) On either side of this quaint Saxe figurine, which is interestingly modelled and beautifully coloured, stands a pair of green parrakeets to give just the right note of colour. Flanking this is a pair of "panniers fleuris" in modern French faience with blue and white predominating the faded colourings



(Below) In a grouping which is alike irresistible to the feminine heart and to the art lover, a carved Louis Seize bergère covered with a dark rose and black flowered silk, stands beside a little antique mahogany table of the same epoch. On its marble top, enclosed by a narrow bronze gallery, are a few gracefully arranged roses, a set of charming miniature books, and an ash-tray with matches

DECORATIONS FROM ELSIE DE WOLFE



Baron de Meyer



It is only a bag of beige suède that may acquire so assured a swing; for suède is the material of the moment for daytime bags. This one is mounted in silver and has a monogram of silver and gold on the small suède tab which fastens it, and it lays further claim to smartness by a lining of apricot faille silk



"Dregs of wine" is the name for the rich dark red of this bag of crocheted silk. The elaborate pattern is carried out in steel beads, and the whole intriguing affair is shirred together on a cord of twisted silk



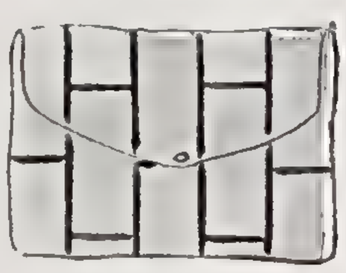
It is a bag to rejoice the heart of the feminine traveller, for it is made of supple patent leather and is large enough to hold everything necessary for the overnight trip



Two shades of orange tan silk combined to form this finely crocheted bag, and, because fashion favours beads for the bags for dress wear, many fine steel beads were worked into the design. The result completely justifies the designer



(Left) One of the most modish new bags has a simple design carried out in tiny steel beads and small steel paillettes on a foundation of Empire green taffeta. Silver is used for the chain and mounting, and steel beads form the looped fringe



An artificial pearl fastens a bag that is soft and without framework except for the flexible whalebone concealed in its grey taffeta lining. Of beads of silver glass cross-barred by beads of blue, it was woven by wounded French soldiers



Another example of the work of wounded soldiers is this bag of silver glass beads with blue bead diamonds woven into it. A whalebone —the very slightest of frameworks— hides under the grey taffeta lining, and a single pearl fastens it

"A BAG," SAYS PARIS, "IS JUST ONE MORE EXCUSE FOR SMARTNESS," AND PRESENTS THESE NEW DESIGNS FOR AUTUMN

CANADA WELCOMES THE PRINCE OF WALES

AS HE SPEEDS ACROSS THE CONTINENT



The Prince of Wales, with an air of one well contented with his surroundings, signed the guest's register at the Studley Quoit Club in Halifax



First among the distinguished persons who entertained the royal English Prince during his stay in Ottawa was, of course, the Duke of Devonshire, Governor-General of Canada. He is seated on the lawn before the Government House with Lady Dorothy, Lady Rachel, Lady Anne, and Lord Charles



(Below) At the Parliament Buildings, Ottawa, His Royal Highness laid the cornerstone of the Victory Tower. Many guests of note witnessed this ceremony, among them the Duchess of Devonshire, snapped with her three daughters



(Right) In Toronto, where the Prince of Wales spent several days en route to the Pacific, he attended the Canadian National Exhibition on Veterans' Day, August twenty-fifth

(Above) At the garden-party given for him at Government House by the Duke of Devonshire, the Prince met many noted members of Ottawa society. He is shown standing beside the Duchess of Devonshire, while at the left, the Duke of Devonshire is greeting Sir Arthur Currie





Charlotte Fairchild

MRS. AMOS C. SCHERMERHORN

Mrs. Amos C. Schermerhorn was formerly Miss Georgia Williams but is now the mother of the piquant young lady in the picture, Miss Georgia Schermerhorn. There is a Master Amos Schermerhorn, who, also, though only four years old, constitutes an important part of the family. They have been spending the summer at a more than usually gay Easthampton and then stayed some time at the Tuxedo Club, Tuxedo, before returning to their town house in New York for the coming winter season



An unfailing source of delight to the print lover are Benson's bird etchings—bird portraits marvellous alike from the point of view of artist and of sportsman. Shimmering wet beach, water, and spacious sky is Benson's chosen background; from the Kennedy Galleries

ART

By MARION E. FENTON

A SOMEWHAT peculiar situation exists in the New York art world at present. Homecoming troops and Victory parades have kept the city crowded even during the hottest of the summer months. All summer, visitors from all over the country have filled the New York hotels and seen the New York sights. The result was that last year's art season, which started dully enough in the last weeks before the signing of the armistice, received a sudden impetus which carried it on far into those summer months when the New York galleries usually enter upon a season of peaceful somnolence.

At present, we seem to be facing a reaction from this prolonged season of last year in a tendency, which is general among the art galleries, to postpone exhibitions of special interest until the formal opening of the art season in November with the first of the big exhibitions of the winter, usually that of the Water Color Club. This is quite the contrary of the usual tendency to push forward the opening of the art season by the series of interesting small exhibitions in the various galleries, which usually begins by late September and early October.

THE ART SEASON WILL OPEN LATE

Since the anticipation of future joys is in itself a pleasure, one may, at least, admit a certain debt of gratitude to those art galleries that have been for the past weeks the source of rumours, enticing but elusive, that interesting things will be shown when once the art season opens,—both new things brought back this fall from Europe and never before seen in this country, and new works, never before exhibited, by our own American artists.

There are whispers of an interesting collection of portraits which the autumn will bring; an unusual exhibition of sculpture is planned by another gallery, while a third announces the opening in the near future of an exhibition of French painting along the lines of caricature by a famous present-day French painter. The "one-man" exhibition has in recent years become a veritable institution with the art galleries, and the coming season promises to be resplendent with this typically modern form of art exhibition. It is not easy to see why this particular form of exhibition should be so great a favourite. It offers, of course, certain practical advantages, but from the æsthetic point of view, an artist's work is more likely to benefit than to suffer by contrast and comparison with the work of his fellow artists. More than this, it must regretfully be admitted that few of our present-day artists paint with sufficient variety, originality, and unflagging freshness to lend sustained interest to twenty or thirty of their works in one undiversified whole.

In spite of the unusual art situation, however, there have been interesting works in New York for any one who, in search of adventures in art, cared to hunt them out. Among these are the

(Continued on page 154)



Ording

Sculpture applied, and with success, to very modern portraiture was illustrated in the portrait bust of Mrs. John Rutherfurd, by Eleanor Mortimer, on view at the Kingore Galleries



"Anne, Countess of Sheffield," represented at the Reinhardt Galleries the eighteenth-century art of Hoppner, painter of wistfully lovely children and charming women, whose charm is always faintly shadowed with sadness

SEEN *on the* STAGE

A Month's Suppression of the Theatres Is Followed by a Burst of New Plays, a Few Of Which Make Theatres Seem Worth While

By CLAYTON HAMILTON

THE interrupted theatre season made a second start before the middle of September. When the theatre strike was suddenly settled, it became apparent that both managers and actors had quietly applied in practice the inverted precept, "In times of war, prepare for peace." The four weeks' war was terminated on a Saturday morning; and during the course of the succeeding week, —which began on Monday, September 8, — no less than nine new productions were rushed into New York. In the face of circumstances that might have seemed bewildering to the ticket-buying public, these sudden presentations were welcomed by the customary crowds that always seek an early opportunity to "look them over"; but no decisive answer was rendered to the interesting open question, whether or not the commercial theatre would ultimately suffer any falling off in patronage as a logical result of the unprecedented interruption of its usual activities.

THE OVER-PRODUCTION OF PLAYS

Nobody denies that our commercial theatre has long abused the economic process of inflation. Too many theatre buildings have been erected in New York; and too many productions are launched, every year, in a desperate endeavour to keep these buildings profitably occupied. At no time in the entire history of the drama—not even in the spacious days of great Elizabeth —has the total dramatic genius of the living world been able to supply an adequate answer to an artificial demand for no less than two hundred first-class productions within the ten months that are allotted to a single theatre season.

Not more than one in ten, among the "new and original plays" that are presented every year in the metropolis, is genuinely worthy of the patronage of people of intelligence and taste; but our commercial theatre continues not only to subsist, but also to reap enormous profits, by reason of the fact that theatregoing in this country has become, to a great extent, a habit. Vast crowds assemble every evening in Times Square, because they have nothing better to do at the moment than assemble in Times Square; and, rather rudely, they jostle and elbow each other in their common eagerness to get to a box-office, although their motive is not to enjoy the merit of any particular play, but merely to enjoy the more generic and more vague experience of "going to the theatre." If they happen to be turned away from "John Ferguson" — a serious play by a serious dramatist— they will clamour for seats for the Follies, the Frolics, the Frivolities, or the Gaieties, of the current season. Their main desire is merely to spend an evening in any theatre where the "show" shall not be soporific.

THE REAPPEARANCE OF POPULAR PLAYS

This drifting public is most easily pleased by the repeated exhibition of any of the many expedients that it has readily applauded in the past. For this reason, our commercial managers—who feel the pulse of the public—continually advise, either actively or tacitly, our commercial playwrights —who naturally try to feel the pulse of the commercial managers—to apply their talents to the task of repeating, under the process of a clever camouflage, the primary points of some previous piece that has recently attracted the patronage of the public. Because of this incentive, our current drama runs around a cage in circles. Among the two hundred "new and origi-



Baron de Meyer

She danced and was enjoyed, she came upon the screen and was admired, she appeared upon the stage in "39 East" and was acclaimed, and now one knows her name is Constance Binney. This autumn she will return to filmland for a screen version of "Erstwhile Susan"



Abbe

(Left) For those who saw and admired the bewitching, the tantalizing, and the stormy moods of "Tiger Rose," here is good news. Lenore Ulrich will appear anon in a new play under the Belasco management

(Right) From England comes Winifred McCarthy, a young actress already acquainted with fame, and along with her comes "The Luck of the Navy," the melodrama in which she won a name and which has thrilled London for two seasons



Bertram Park



Maurice Goldberg

Fay Marbe, who played the title rôle in Victor Herbert's musical comedy, "The Velvet Lady," will appear this season in "The Magic Melody," and, though not in the title rôle, she will be every bit as nice as before

nal productions" that are presented every season in New York, not less than one hundred and eighty might be dismissed, by any honest commentator on the current stage, with the mere expedient of reprinting the reviews which he had published in the past of the same generic type. Because of actual conditions, the task of making plays has become, in recent years, as habitual as the task of paying money to attend them.

The interruption, for one month, of the habit of theatre going must have taught many people that this habit is not essential to the pursuit of happiness. It would be, of course, a great mistake to miss any of the ten or twelve productions every year that are genuinely worthy of remembrance; but, beyond the limits of this proffered opportunity, it is by no means necessary that people of intelligence and taste should surrender to the popular disease of "going to the theatre." This fact must have been impressed on many minds when the habit of "going to the theatre" was violently interrupted, for four successive weeks, by the calling of the theatre strike. So long as the theatres remained closed, countless people must have been required to think over, in their own minds, the essential question, whether or not there were other amiable and recuperative means of occupying a vacant evening; and any alternative answer to this question must have cost the patronage of a previously careless customer at the box-offices of our commercial managers.

When the theatre strike was suddenly concluded, Arthur Hopkins made a remark that deserves to be remembered. He said, "Our family fight is over: everybody is pleased because a settlement has been reached: let us all now get together once again and try to produce a few plays that shall not make the general public regret the fact that the theatres have been reopened for business as usual." This manly statement—incidentally—revealed the fact that Mr. Hopkins had ceased to serve merely as the accredited spokesman of the Producing Managers' Association; it disclosed him, for the first time in a darkened month, as an artist and an individual. Our commercial theatre, as he hinted, must apparently go on; but also, as he stated, it should now assert a logical excuse for its continuance by presenting to the public the sort of drama that the public ought to want.

"ADAM AND EVA"

AMONG the many new plays that were immediately launched when the theatres were reopened, the reward of primary consideration must

(*Continued on page 136*)



Compton Collier

Maggie Teyte is here arrayed as the capricious coquette in the light opera, "Monsieur Beaucaire," a plot taken from Booth Tarkington's novel and set to music by Rudier Messager. Miss Teyte is due here soon with the Society of American Singers. "Monsieur Beaucaire" is also expected. Alas, they are no longer together



Abbe

(Left) There's something quite new in dancing, they will admit it who saw Cynthia Perot do her Javanese dance in "The Greenwich Village Follies," which has rolled up enough fame to carry it to Broadway. Here she is gowned in a glint and a film of gold from her gilded head to her shining feet—ready for Pierrot who shares the honours of her Columbine dance



Hixon-Connelly



McBride

Among the Morgan Dancers, that lightsome band of nymphs who have woven spells about many audiences by their grace and artistry, none is more truly a daughter of the old classic art than Josephine McLean, their leader and one of the foremost of American interpretative dancers. Having made a number of appearances in Western cities, she will come to New York for the coming season

(Left) The fire and abandon, the swift and certain grace which won an enormous success for the Marmein sisters on the Keith vaudeville circuit, are suggested by this pose of one member of the famous pair of dancers—Miriam Marmein. By their skill, and by the school of dancing which they have started in Chicago, they are doing much to promote interest in the Russian ballet throughout the country



Maurice Goldberg

LOVELY MODERN EXPONENTS OF AN OLD AND CLASSIC ART INTERPRET ITS TRADITION BY THE GRACE AND SPIRIT OF THEIR OWN GENIUS

Audiences at the Metropolitan this winter may well look forward to the several new ballets in which Marguite Leras, formerly with Serge Diaghileff's Ballet Russe, is here to appear as première danseuse with Adolf Bolm. Besides the performances at the Metropolitan, the two are to tour the country in the Ballet Intime and will also appear with the Chicago Opera Company

DISTINGUISHED ENGLISH WOMEN WHO WEAR WITH GRACE THE TITLES OF THEIR RANK



THE NAMES OF THESE ENGLISH WOMEN ARE CONNECTED WITH MILITARY HONOURS



Charles

(Above) Viscountess Acheson was, before her marriage in 1910, Miss Mildred Carter, the daughter of Mr. John Ridgley Carter, former American minister to the Balkans. Viscount Acheson has received both the Military Cross and the Croix de Guerre for distinguished service

(Below) The Honourable Mrs. Rupert Keppel was Miss Violet de Trafford, the only daughter of Sir Humphrey and Lady de Trafford. The Honourable Rupert Keppel is the only son of the Earl of Albemarle





Lady Kathleen Thynne, whose engagement to Lieutenant-Colonel Oliver Stanley, R. F. A., D. S. O., has just been announced in London, is the eldest of the three daughters of Lord and Lady Bath. The wedding will take place soon

Lady Lovat, who was before her marriage the Honourable Laura Lister, is the second daughter of Lord Ribblesdale. Lord Lovat, who is the fourteenth baron, enjoys the military distinction of the D. S. O. and also the Legion of Honour

Three photographs, Bertram Park

SUMPTUOUS FABRICS ARE FASHIONED INTO THESE COSTUMES FOR EVENING AND FOR FORMAL AFTERNOON WEAR

MODELS FROM BARON DE MEYER



EVENING HOURS MAY BE RICH WITH THE COLOURS OF AUTUMN,—ORANGE AND GOLD AND FLAUNTING POPPY RED

POSED BY KITTY GORDON



Baron de Meyer

A velvet skirt, on circular lines; an overblouse of twilight blue velvet embroidered in black, blue, and red, with a collar of poppy coloured duvetine; a long coat of poppy coloured duvetine embroidered in navy blue silk with touches of black; all this makes a three-piece costume of Oriental charm

(Left) Brilliantly lovely is an evening gown of gold velvet on lines which suggest the princess. Over the tight underskirt falls a pointed overtunic lined with cloth of silver and forming two trains in the back. But perhaps the most novel features are the shoulder-straps of bright yellow ostrich flues outlined with rhinestone ornaments, and the long fringes, also of ostrich

(Right) Among woman's most captivating moments are those when she looks wistfully from the depths of an evening wrap. Cerise velvet forms this wrap, long and narrow at the back, but wider towards the front. The deep collar is of skunk, and the lining, by way of doing the entirely unexpected, is of a dull burnt orange crêpe meteor. The wide, circular, bell sleeves are finished with deep fringe



SOME THINGS THAT IRENE CASTLE TREMAN DANCES IN, AND SOME WHICH, WITH EQUAL CHARM, SHE IS WEARING WHEN DANCING IS NOT HER FIRST THOUGHT

SKETCHES BY BASKERVILLE



The poetry of motion is greatly enhanced when the fair poet arrays herself in this smartest and most sophisticated of grey taffeta gowns. The pannier drapings on the tight corded skirt and the row of yellow and orange silk flowers on the front of the slender bodice go further to prove her quite wise as to fashion





Its combination of delicate and delightful hues commends this smart suit of light blue broadcloth with a guimpe and pocket pipings of tan organdie. To match the blue, there is an alpaca hat banded with tan grosgrain ribbon. There's ever so much room in the short bell-sleeved jacket, and generosity seems to be the motive of the skirt



In such an ensemble as hardly anybody would think of first, and almost everybody would want afterwards, black satin a-glimmer with embroidery of dull steel threads makes the suit. Above the snug skirt is a jacket lined with grey satin and banded with chinchilla. The hat of black satin affirms its allegiance to the costume by old silver rosettes, and the ebony cane sways from its carved old silver handle two steel cords

Light and exquisite, like a whiff of flowers — and only the rarest of flowers at that, for it's orchid coloured chiffon — is an airy evening gown with silk tassels glittering with silver balls. The plain bodice is fairly high in front, but in the back, be it whispered, it shows a penchant for shoulders rather than chiffon



It was all a piece of the blackest necromantic art and calculated to bewitch the soberest spectator at the London Victory Ball by the glitter of diamonds on ankle, knee, and bodice and by those waving pheasant's feathers on the silver-topped black satin turban. And, as for the other details of this "Persian fantasy," tight black satin breeches were completed by a flaring black satin jacket and mystifying black gloves worn with rings



(Above) A glimpse of the library suggests the symmetry which characterizes that beautifully proportioned room. Above the mantel hangs one of Wyeth's paintings dealing with the Arthurian legends. Above the bookcases, which are done in natural finish French oak, are arched niches



(Above) The boudoir of Mrs. Bertram G. Work breathes, from its soft grey walls and overdoors of birds in varied colourings, the atmosphere of the eighteenth century. This suggestion is embodied in the figurines on the mantel. The mirror has an overpainting by the late Howard Cushing

From the pleasantly patterned black and white marble tiling of the hallway, the eye follows up the intriguing curve of the iron balustrade, noting, in its tracery, the recurring dolphin, for from the sea come many motifs used in the decoration of this house by the sea



Harting

One of the old colonists of Long Island would, doubtless, have regarded this quaint wall map by Mr. Delano as purely utilitarian. As used here, however, it forms a part of the hall treatment and adds one more instance to the already notable use of maps in decoration

IN THE RESIDENCE OF MR. BERTRAM G. WORK AT OYSTER BAY, LONG ISLAND, VERITABLE TREASURES OF ART, PAST AND PRESENT, FORM AN INTEGRAL PART OF A BEAUTIFUL PLAN OF DECORATION



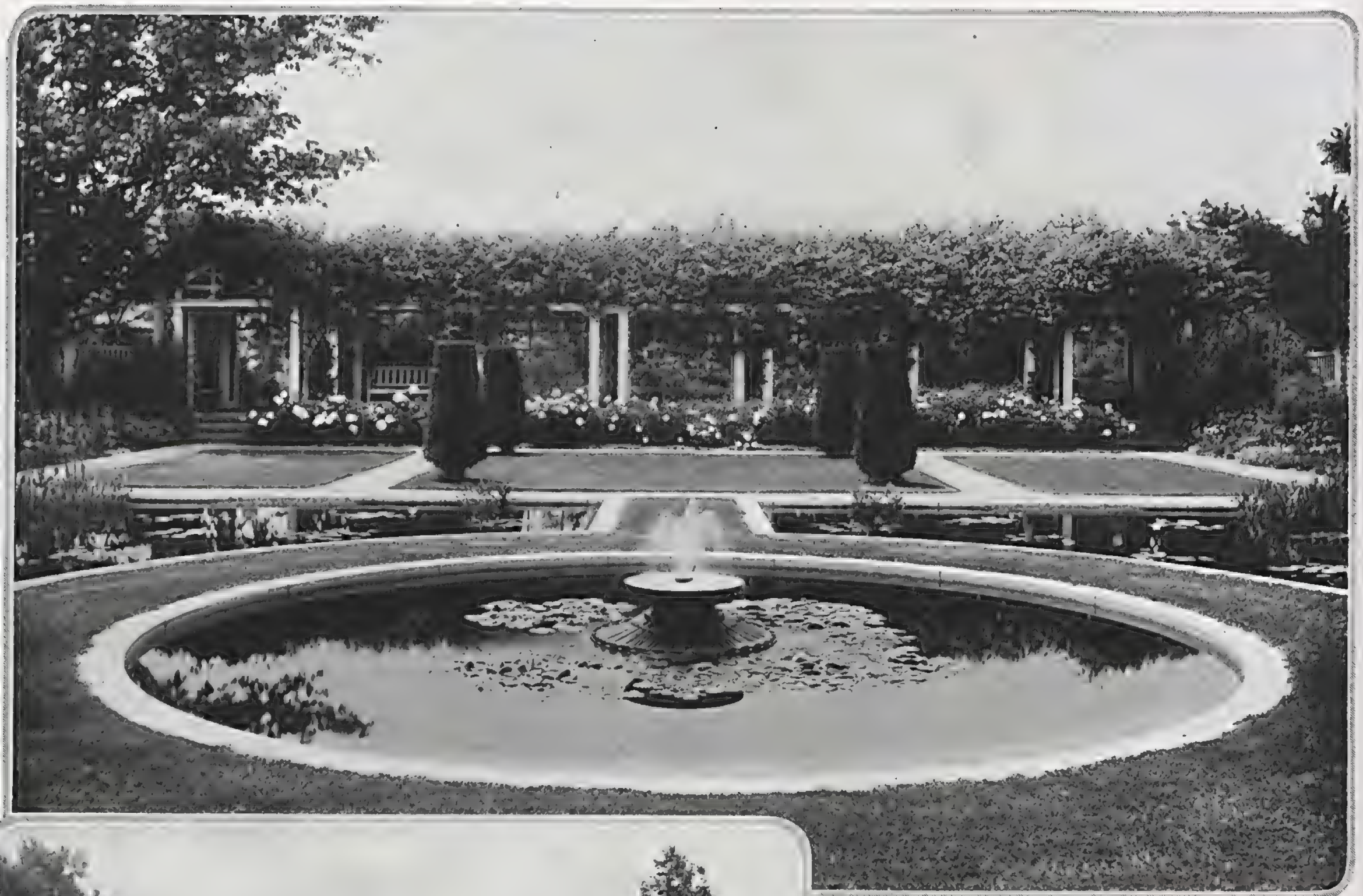
(Right) *Mellow, rich in tone are the seventeenth-century Dutch paintings about which the dining-room has been built. Characteristic of both the charm and artistic interest of its dignified old walnut furnishings are the two marble-topped French walnut commodes and the old Italian piece which came originally from a church and now serves as a sideboard, while the blue Italian glass urns on the table add a brilliant note of colour. The table-cover is an old embroidered Portuguese bedspread of hand-woven linen*



Harting

DELANO AND ALDRICH,
ARCHITECTS

(*Left*) *The simplicity of glossy Italian walnut panelling of the living-room, in itself a notable decoration, forms an effective foil for the handsome stone mantel. The lighting fixtures above are a witness to the artistry of Stanford White. Old-red velvet makes the hangings and covers a couch and two large chairs, while old-blue and yellow striped satin on other pieces offers a delightful colour contrast*



The garden is designed on three levels, and the uppermost one holds the dominating feature—a round pool with a fountain playing on the limpid waters, surrounded by four smaller pools forming a square. The latticed pergola, heavily overgrown with vines, separates the formal garden from the tennis-court

OLMSTEAD BROTHERS, LANDSCAPE GARDENERS

AROUND THE SUMMER HOME OF MRS. GARDINER M. LANE AT MANCHESTER-BY-THE-SEA



Left as though to their own devices, forget-me-nots and old-fashioned pinks bloom in the crevices of the broken flagging that divides the second level of the garden; their bright colours against the grey stones sound a vivid note. On either side of the steps, terraces are formed by stone walls laden with flowers



(Right) A delightful vine-clad tea-house nestles in one end of the garden. From early spring until the late frost comes, it is watched over by a border of brilliant flowers, so planned that there is a constant succession of gay blooms in effective colour schemes

Mary Harrod Northend

THE GIFT THAT BECOMES PART OF THE HOUSE IS AN UNENDING SOURCE OF PLEASURE

GOOD CHEER DEMANDS NOT MERELY FOOD AND FLOW OF SOUL, BUT EXQUISITE APPOINTMENTS



(14) Tin flowers top a candy box in black, blue, green, or antique ivory; $15.
(15) A pair of opalescent perfume bottles have coin gold tops; 4½ in.; $5 a pr.
(16) For cigarettes, there is a crystal box banded with sterling silver; $5



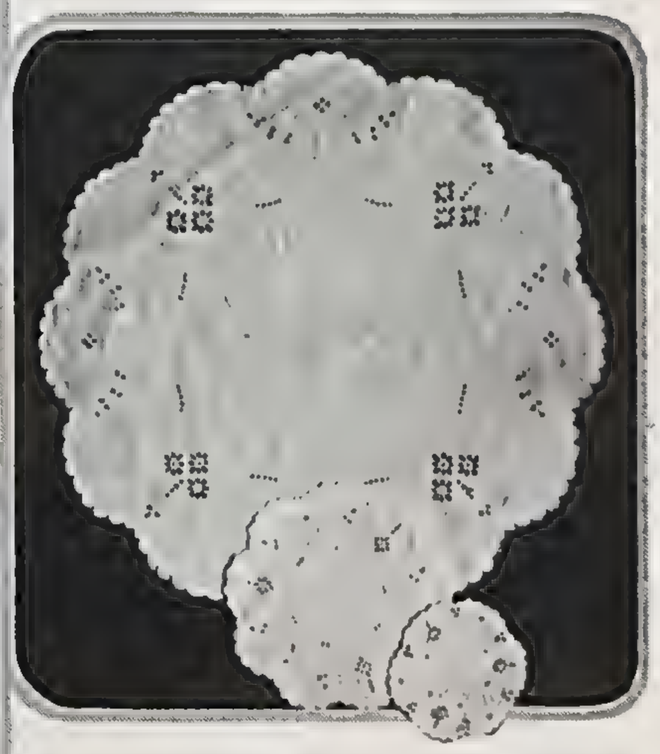
(17) For serving-table or buffet, Italian filet lace edges a decorative linen scarf enriched with cut-work embroidery and squares of the filet lace; 45 in.; $21



(18) Most attractive and practical is a set of linen tea napkins with scalloped edges and corner of Madeira embroidery; 14 in.; a dozen $10.50



(19) The bowl of white Lenox china is silver mounted, 8 in.; $15. (20) Sherbet glass and plate have a crystal design (left); $19.55 a dozen. (21) The glasses alone; $6.60. (22) The glass compotier (right) is silver banded; $3



(23) In this linen lunch set with Madeira embroidery, the centrepiece is 24 in.; six plate doilies, 10 in.; glass doilies, 6 in.; set complete, $12.25



Here is a grouping for sideboard or console. (24) An alabaster coloured centrepiece measures 10 in.; $12. (25) Its wrought-iron stand costs $6. (26) The candlesticks are 10 in. high and of the same alabaster coloured glass; $15 a pair

ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS, SEE PAGE 158

ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS, SEE PAGE 158

(*Right*) *The colour of dark honey, and of the finest old English style of cutting, are these amber glass table decorations; (1) a pair of 8-in. compotiers; $60; (2) a pair of candlesticks; $30. (3) The 10-in. glass centrepiece; costs $30*



FOR CHRISTMAS, REMEMBRANCE AND GREETING MAY TAKE THESE PLEASING FORMS

TO PUT BEAUTY IN THE HOUSE AND JOY IN THE HEART OF THE HOSTESS



(4) An attractive gift that would prove more than useful is an etched glass jam or preserve jar with a plate to match; complete, $3





(5) Sterling silver bands a mayonnaise set in crystal with a 6-in. mayonnaise bowl, a silver-banded ladle, a 12-in. plate, and a wooden fork and spoon; the entire set, $10



(6) Cluny lace edges an embroidered 36-in. tea-cloth; $19.50. (7) The 22-in. hand-hemmed lunch napkins of plain damask with satin border cost $18.50 a dozen, and $9.50 extra with a three-letter monogram. (8) The tray cover is 28 in.; $15. (9) A glass compotier is 9½ in. in diameter; $5



(10) An unusual and versatile pair of ornaments of amber glass may serve as candlesticks, if one likes, and, by the simple process of reversing, may be turned into very attractive vases for flowers; height, 8 in.; $10 a pair

(Left) (11) Set of silver-mounted table decorations in white glass is decorated with blue bands and an enamel Empire flower design; $42.50. (11A) Without the flower holder, the bowl serves for many other purposes, as well; $31.50; (11B) the candlesticks cost $5.50 each

MANY A NEW DELIGHT MAY TUMBLE OUT OF A CHRISTMAS STOCKING



(Left) (29) Mary (middle), curly haired and indestructible, is clad in yellow silk poplin, and the bit of white Canton flannel is her little lamb who comes with her; 14 in.; $6. (30) The pussy-cat clown (left), from head to feet of his Turkish towelling body, is in red-dotted white gingham. He stands on wooden feet and will squeak; 11 in.; $2.25. (31) The pussy-cat doll (right) is of Turkish towelling, plaited pink cambric, and has a queer squeak; 11 in.; $2.25



(33) Bedtime would never be unwelcome and one would not be afraid of the dark at all, if one had this pillow rag doll for a friendly bedfellow. She is dressed in an all-enveloping pink and white checked gingham apron; 14 in.; $1.50



(32) For the child who likes to clutch a stumpy pencil in his tiny fist, there is a set of perforated prints of animals with plain paper to take the design. It is in a patent leather bag decorated with a design of a rocking-horse and a little boy in blue; 7½ in. long; $1.50





(34) It might have come out of "Alice in Wonderland," this merry pussy-cat apron of blue and white crash with a calico cat for a pocket. Pussy's tongue is a bright red emery, and a pair of scissors dangle from her tail; $1.50

(Right, above) (35) For the adventurous youngster who finds the nursery too small a place for his far-reaching activities, here is a hand-crocheted brown wool donkey all ready for a trip over the Pyrenees. His panniers of lighter wool carries a cargo of sweets; 8 in.; $5



(Left) (36) The little girl whose inclinations are domestic, will be suited by this dolly's hanger set which consists of a painted wooden standard representing a flaxen-haired doll dressed in blue with three hangers painted blue and pink; in a specially made box, 95 cents

(Below) (37) If one has already experienced the adventure of the circus, what could be more delightfully reminiscent of it than an acrobat clown who turns innumerable somersaults on a green wooden trapeze at the gentle touch of one's little finger? The toy is 10 in. long; $1.50

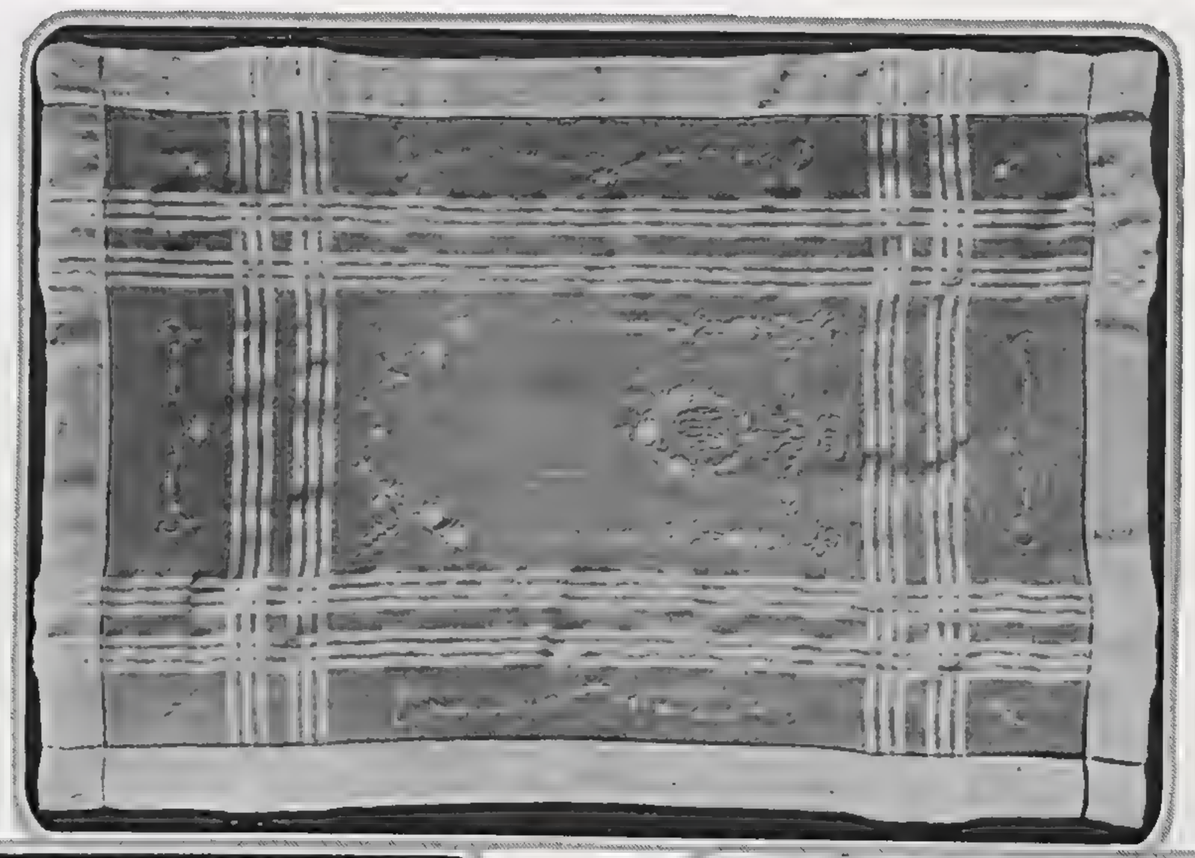
(Below) (38) It was made for a child with a temperament—this blue flowered chintz case with a handle. One side contains material and ribbons to satisfy her sartorial moods, while the other holds blotter and stationery for the moments when she must express her soul; 8 in.; price, $3



ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS, SEE PAGE 158



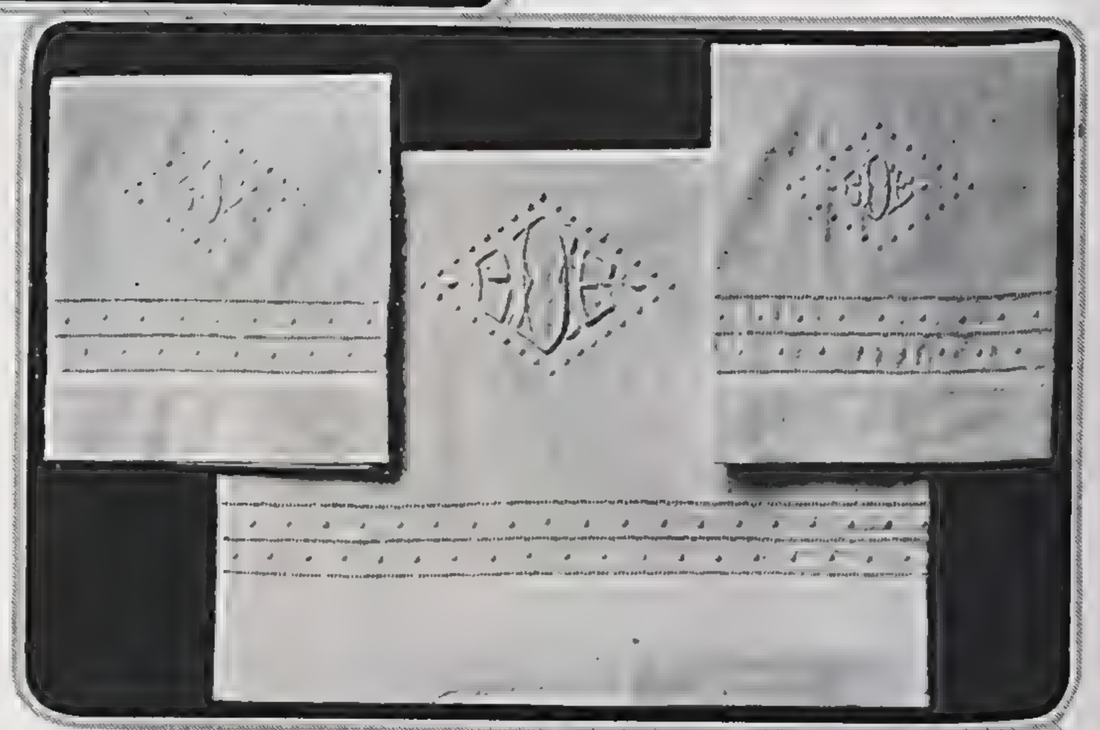
RARE QUALITY AND BEAUTIFUL DESIGN MUST MARK THE LINENS CHOSEN FOR ONE'S NEIGHBOUR'S HOUSE

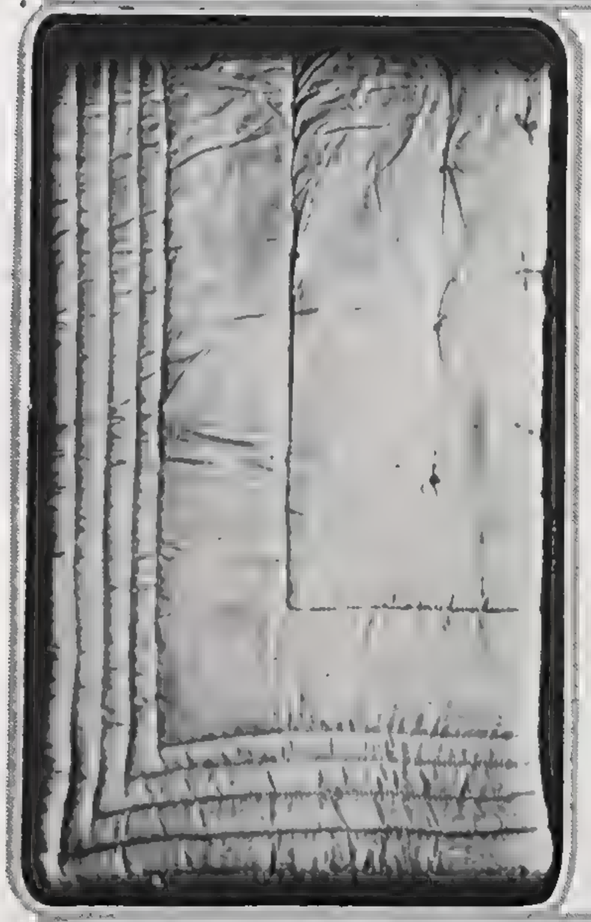


(41) Of sheer white striped voile, embroidered in a graceful design, is this bedspread for a single bed. The three-letter monogram, which is made to order, is included; $36

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS, SEE PAGE 158

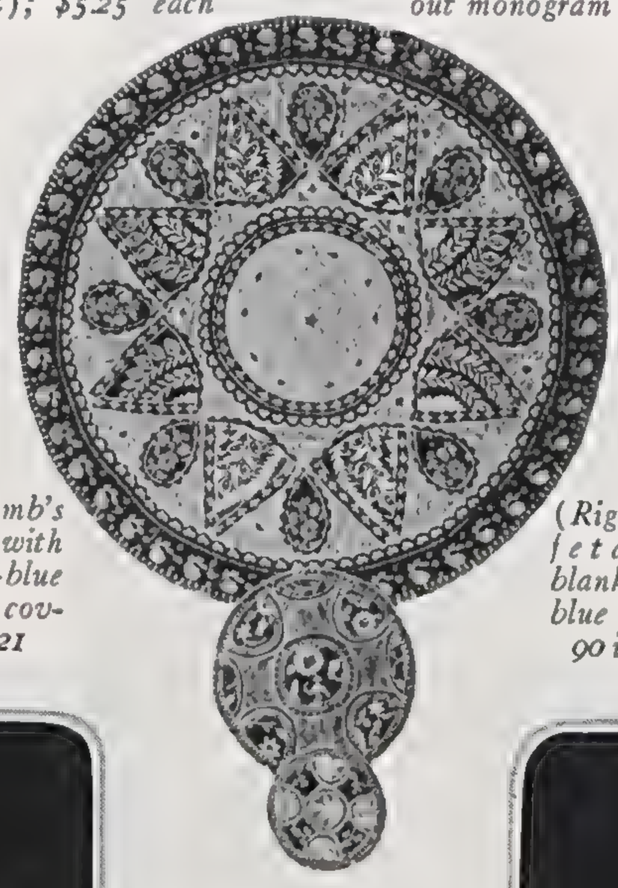






All-linen towels, 24 in. length. (42) Madeira embroidery (left); $3.75 each. (43) Real filet (middle); $2.75 each. (44) Cutwork (right); $5.25 each

(45) Two pillow-cases and two single sheets of hand-embroidered percale; set with monogram; $28.50 complete. Without monogram they cost $22.50



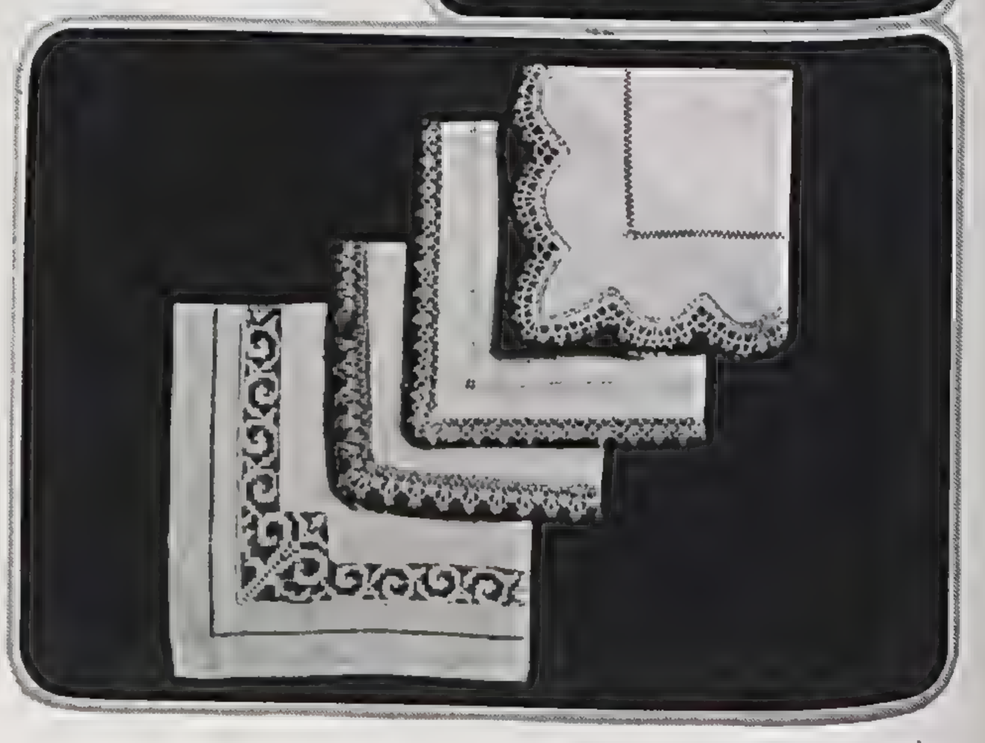
(Left) (46) Lamb's wool comforter with old-rose or old-blue Japanese silk covers; 78 in.; $21

(Right) (47) Taffeta-bound wool blanket, old-rose or blue squares; 72 by 90 in., $27.50 each



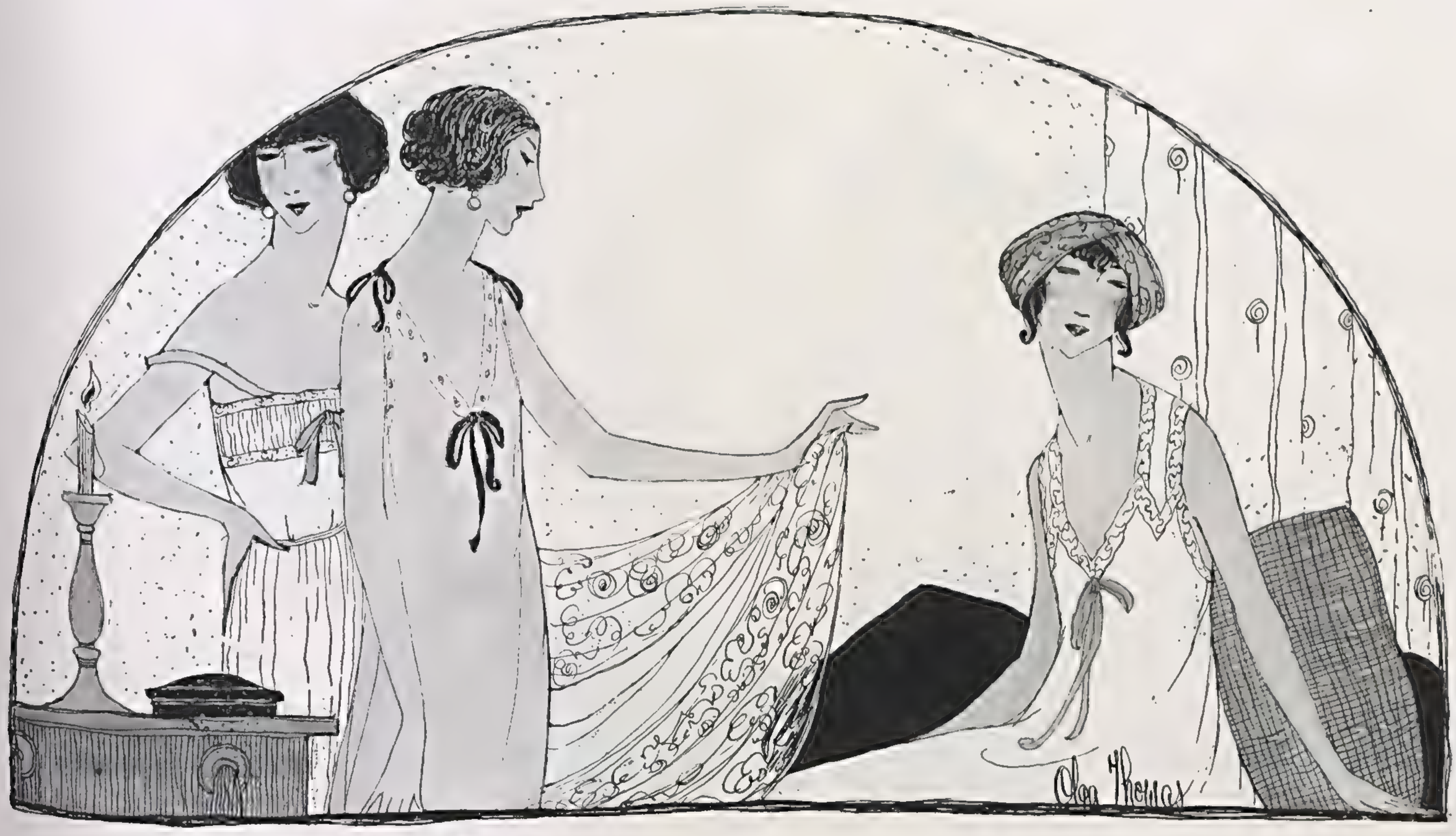


Brittany lace and embroidery make this the sheerest of lunch sets. (48) The centrepiece; 28 in., $35. (49) Half a dozen plate doilies; 9½ in., $38. (50) Half a dozen glass doilies; $13



(51) Of sheerest linen is the dainty lingerie pillow-cover (left) with cut-work embroidery and filet inserts; complete with 16-in. down pillow, pink satin cover; $14.50. (52) Embroidered scallops edge a hand-hemstitched linen cover, over a 16-inch down pillow, pink satin cover; complete, $9

These tea napkins are of pure linen and hand made. (53) With drawn-work and edged with Cluny lace (top); $18 a dozen. (54) Hemstitched and edged with Cluny lace; $26 a dozen. (55) Cluny edged, with embroidered corner; $24 a dozen. (56) Hemstitched, with real filet lace; $92 a dozen



(Left) One of those hand-made silken camisoles that hold their place in the feminine affections is topped with a band of finely plaited white net between rows of Valenciennes lace. It may be had made to order in either Georgette crêpe or crêpe de Chine for $6. Alluringly simple is the hand-made nightgown of pink crêpe de Chine. French knots trim the hem and the neck and arm-holes, where button-holed slits hold the bows of ribbon; made to order; $14.75. At the right is a night-gown with Valenciennes lace about its shoulder-straps and neck-line; hand made to order in fine batiste, $12.75; in crêpe de Chine, ninon, or Georgette crêpe, $20



An undervest of fine batiste and plain Valenciennes lace is finished at the top with net footing run with ribbons; hand made to order, $6.25; in ninon or crêpe de Chine, $10.25



A combination is trimmed with Valenciennes lace and ribbon bows tied through button holed slits; hand made to order in batiste, $8.50; in crêpe de Chine or Georgette crêpe, $12.50





(Left) Valenciennes lace edges a pair of circular drawers; made to order in batiste, $6.75; in crêpe de Chine or Georgette crêpe, $9.75

(Right) A hand-made nightgown that is trimmed with Valenciennes lace manages to look particularly youthful by adding circular shoulder ruffles to its straight bodice top. Buttonholed slits hold the ribbon; made to order in batiste, $14; in crêpe de Chine, ninon, or Georgette crêpe, $22

THE HEART OF WOMAN DELIGHTS IN THE EXQUISITE FINENESS OF HAND-MADE LINGERIE



The soft charm of the tub blouse is exemplified in a white batiste slip-on model. The round neck ends with a deep loop in front where folds outline the bib effect. The lady who occupies the centre of the stage—as well she might in one of those coloured blouses that French taste now so thoroughly approves with the tailleur—wears French blue Georgette crêpe embroidered with silver, with crêpe ties at neck and waist. Paris is doing its best to make the tailleur feel at home, for on the right is a buttoned-in-the-back model especially designed for it in French blue Georgette crêpe over white chiffon. Stitching and eyelets are done in blue



These are the charming affairs that Paris is wearing about nowadays with its more elaborate suits of velvet or satin. And very wise is Paris, too, for this is made of allover cream coloured lace in a rich and intricate pattern. Instead of adopting any half-way policy about its length, it takes the form of back and front panels which reach the knees. A crocheted ball fringe finishes the lower edge, while points of the lace edge neck and sleeves

WHEN PARIS BEGINS TO BESTOW ITS FAVOURS ON THE TAILLEUR, BLOUSES INSIST UPON ATTENTION, TOO

BLOUSES FROM BERGDORF GOODMAN



Just a dainty bit of neck cord which echoes the colour of the rose linen edging the ruffles at neck and sleeves, just a graceful Greek design of tucks, but both are details that impart the French cachet to a blouse of white batiste. Other features to be noted are the raglan shoulder-line and the generous blousing of the waist



(Right) Rust coloured tricolette here cleverly allies itself with crocheted bands in navy blue and white, and the result of the alliance is one of the smartest slip-on blouses a Parisienne could sigh to possess. To add to its general becomingness, there are short wide sleeves, a belted waist-line, and a round neck. The blouse reaches half-way to the knees



One thinks of black-eyed Susans, buttercups, and the most charming of little girls, when one sees this quaint yellow broadcloth coat snugly collared and trimmed with nutria; it is corded about the shoulders over the deep, full, kimono sleeves. The older girl, who is maintaining the liaison between the right and left wing, wears a straight sapphire blue duvetine coat

Grey angora in wide bands makes the collar of the coat in the middle, continues down under its duvetine belt, and trims the bottom. On the right is one of those much talked-of delights of childhood, for the reefer of French blue camel's hair has a swagger circular cut and a draped sailor collar to intrigue any infant Beau Brummel. The cap has squirrel ear tabs





For the small child, bottle green velours trimmed with narrow bands of grey krimmer fur, makes a coat in straight box style with shirrings across the back of the shoulder cape

One of the privileges of babies—and it does seem as if they had far too much attention already—is being allowed to wear such delightful things as this quaint Mother Hubbard coat of fine white corded silk lined with quilted crêpe de Chine and finished with scallops

THE YOUNGER GENERATION



A semi-fitted box-coat attaching to a full skirt makes a young girl's coat in castor coloured broadcloth. The stitching, like the velvet collar, cuffs, and buttons, is in dark brown

DRESSING ON A LIMITED INCOME

The Evening Gown, Relying on Its Colouring and The Skill of the Small Dressmaker, Becomes the Most Successful Gown of the Limited Wardrobe

FOR the woman dressing on a limited income, the gown for evening is less difficult to plan than any other in the wardrobe. This is because values are so much greater in evening clothes than in daytime clothes, because lovely and becoming colours are quite as reasonable as unbecoming ones, and because little finishing touches are so effective in evening frocks. Simplicity, of course, should be observed always, but novel and sumptuous effects are quite permissible in the evening, even for the woman dressing on a limited income, as long as they are not too extreme. One has a great variety of colourings and materials from which to choose this year. There are the softest shades in chiffon or silk, the most vivid colours veiled in tulle or lace and, most popular of all, if most expensive, the metal fabrics. Metal gauzes, heavy metal cloths, or metal brocades are lovely and very popular.

There is an equal variety, too, in the styles in which these materials may be made up. Loose overtunics are still being shown, very like the chemise, but fashioned like an overtunic belted with the usual narrow girdle. The hoop skirt is not only being shown, but is being worn, as well. These frocks have bodices that are tight and altogether pictorial in effect. Next to the hoop comes the pannier with bouffant draperies that in many instances resemble the silhouette of the hoop. Then there are slim draped effects in meteor, satin, or in chiffon that are so simple and practically untrimmed that they are striking. Trains are left to one's own personal taste. Apparently, it is quite as fashionable to wear them as it is to go without them. Many of them swing like panels from the shoulders and are held in at the waist-line under the girdle or in some curious way drape across the back, making a pretty blouse effect and continuing down into a square or a point. To have a train, one does not necessarily need to have a long skirt, for the skirt may run only a few inches below the knees and yet have a long train down the back.

Neck-lines, too, are interesting this year. There are those becoming lines that accompany the pictorial dresses, square in front and ending in a short V



Sapphire blue velvet combines with a bodice of sequins in an unusual shade of jade green in this dinner gown for the younger woman. The bodice runs down into an attractive yoke for the velvet skirt



(Left) That the long overtunic has by no means gone out of existence is cleverly asserted by this gown with its undertunic of chestnut brown satin veiled with a sequin-embroidered chemise effect of golden brown tulle



(Right) Featuring long lines draped into a lovely effect, this gown is made of cream panne velvet. The skirt and train are lined with cream coloured chiffon, and a band of ostrich flues is the only trimming

at the back. There are also extreme décolleté effects with a deep V at the back and in front. Other neck-lines are very low in the foundation bodice, but are veiled to a high neck-line. These lines are usually in gowns of net or lace, and the softness is most flattering. Little trimming is used, but that which is, is most effective. Flounces are popular in gowns for the younger woman. They are pretty on taffeta gowns or on lace or tulle. Bands of ostrich or monkey fur are particularly smart and, when bought by the yard, are not such an extravagance as one might imagine. Metal embroidery, bands of metal, and applications of hand-made silk flowers are also used and may be had by the yard at reasonable prices from the department shops.

THE LITTLE DRESSMAKER

The little dressmaker who comes in by the day is far more capable of handling the evening gown than the tailored costume. If the materials are carefully selected, if a certain amount of thought is given to the pattern chosen, and if simple effective trimmings are used, the results may compare well with those wonderful creations turned out by the larger shops. Vogue has a list of small dressmakers who will go out by the day at reasonable rates. These dressmakers specialize in the various types of gowns, and their workmanship is recommended.

Black satin in combination with black net is used for the gown sketched at the top of this page. This gown features the flounces of net previously mentioned. The entire bodice is of black satin and is made with a round neck, back, and front. The line at the back is higher than that at the front, which is filled in with black net. Long shoulder-straps run into short sleeves, while a short peplum extends beneath the girdle and, at the back, runs into the long train. The entire skirt is made up of wide flounces finely plaited and picot edged. The flounces are made in even fulness and are quite circular and bouffant in effect. One of the new features of girdles this season is a narrow strip of metallic ribbon, combining either two colours or one colour and silver or gold. For this gown, bright green and silver may be used. This type of gown is especially practical for the woman of limited means, as it may be worn for dinner or the theatre or for a much more formal occasion.



An especially wise choice for the limited wardrobe is this gown of black satin, since it may be worn either for dinner or the theatre or for more formal occasions. Black net flounces and a train are smart features

A BRILLIANTLY COLOURED GOWN

Sketched at the top of page 90 is a dinner gown for the younger woman. It is shown in sapphire blue velvet and is combined with velvet and faille ribbons in the bodice. The ribbon, which is in an unusual shade of jade green embroidered with sapphire blue and jade green sequins, is used in the bodice and runs into a short yoke-line at the top of the skirt. In outline, this dress is rather severe, but is most becoming to the average woman. The shoulder-straps are of the ribbons embroidered with the sequins. A narrow belt of the sapphire blue velvet marks the waist-line and ties in a flat bow at the back. The skirt itself is perfectly straight and plain, while the fulness is shirred into the yoke of ribbons, giving an exaggerated silhouette.

The long overtunic has by no means gone out of existence with the coming of the new season. Every collection is showing the chemise effect with a tight underskirt, in day frocks as well as evening gowns. Sketched at the lower left on page 90 is a simple evening gown carried out in chestnut brown satin with a long overtunic of golden brown tulle embroidered in gold and brown sequins. The lines in this gown are quite simple. A straight slip forms a foundation.

(*Continued on page 156*)



(Left) The simple evening frock is difficult to find this season, but both simple and charming for the young girl is this frock of orchid taffeta with bindings of frosted crystal bugles. Shoulder bands run into very short sleeves



(Right) Most unusual in effect is this gown of black crêpe meteor veiled with an overdress of black net trimmed with monkey fur. Not only serviceable, but extremely smart is the black evening gown, which this season holds first place in the heart of the Parisienne

SEEN *in the* SHOPS

Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge all articles described on these pages at the prices quoted. No assurance can be given, however, that these prices will hold for an indefinite period. You are therefore urged to order promptly such merchandise as you may select. Please enclose cheque and address Vogue Shopping Service, 19 West 44th Street, New York



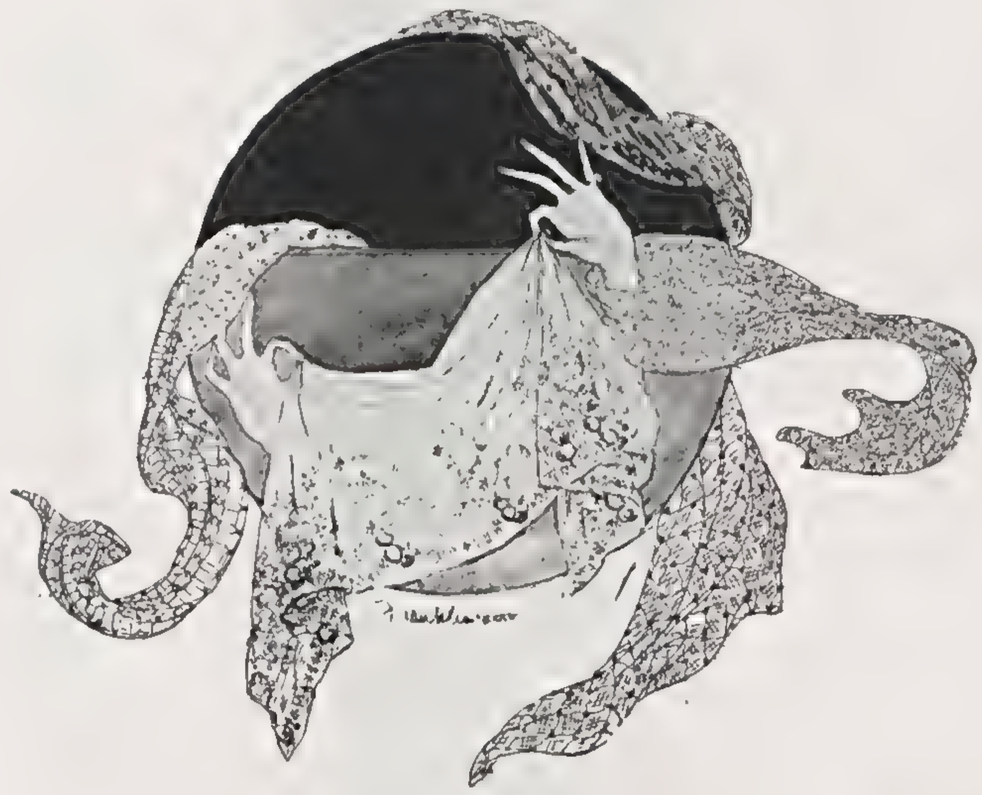
Fine and delicate in appearance, this net and lace collar and cuff set will be found useful for suits and dark frocks; $1.85



Cream coloured net lace, ever so finely plaited and puffed, makes this exquisite bit of neckwear, fastening in the back; $4.65

IN the purchase of clothes this season, if price is a matter of consideration, the new-found elaboration of the mode presents a distinct problem. This, as well as the additional cost of material and workmanship, is a factor in the higher price which one is now obliged to pay for every article of apparel. For the past three seasons, the simpler one's evening gowns were, provided the lines were good, the smarter they were. This season, however, the simple evening gown is no longer usual. This means that the good gown is seldom found at a moderate price. Exceptionally fortunate, therefore, is the woman who can take advantage of the opportunity offered by the gown sketched at the lower right on page 93. It is fashioned of blue Georgette crêpe over a foundation of peach coloured satin. The bodice is very elaborately beaded with crystal, and, here and there, crystal tassels catch the looped-up skirt. Peach coloured satin shows in a little vest at the front and is also introduced into the girdle. The gown, however, is best suited to small women or young girls; it may be had in 14 to 20-year sizes.

Pastel shades of soirée silk are combined in the dress sketched at the lower right on this page. The high lustre of this material and its very charac-





Conservative in line, this evening gown of combinations of mauve, blue, and purple crinkled chiffon has the effect of a morning-glory; sizes, 14 to 20 years: $49.50

These veils show new and becoming meshes. A fine and irregular mesh (left) is 85 cents a yard. A bordered hexagonal mesh veil (middle) is $3.50 a yard; the fine diamond mesh veil (top) is $1.25 a yard; a sheer veil with a hexagonal mesh and a pattern of circles (right) is 85 cents a yard. These may be had in navy blue, black, or taupe; the veil in the middle may be had in brown, also



Pastel shades of soirée silk combine in this gown, and the lustre of this material and its draping qualities make it excellent in this evening model; $49.50



Both original in design and exquisite in quality, this hand-made batiste blouse features hand-embroidery and a little bib collar; price, $13.75

teristic draping qualities have much to do with the charm of this dress, which puffs out here and there in a very chic way. The large bow which is caught at the right side of the back gives it additional character.

One of the few charmingly simple evening gowns of the season is sketched at the lower left on page 92. While it is not so distinctly new in effect as some of the more striking gowns, it has sufficiently interesting features to make it quite emphatically of this season, and it has, too, a loveliness all its own. It is the type of gown which can very well carry its serviceability over into a second season. In it are combined crinkled chiffon in morning-glory colours, purple and blue and mauve, and a bit of purple ribbon is introduced about the neck and waist, holding together the lovely little corsage bouquet of morning-glories.

For cold weather, the black velveteen frock is of perennial serviceability and smartness, and some of the new models this season are exceedingly attractive. The dress sketched at the lower left on this page has a number of interesting and becoming features. In the elongated front section, it vaguely suggests the basque, and yet in its general strictness of line, it professes a kinship to the chemise. Rows of machine stitching about the hips give it a tendency to stand out there a bit. A little girdle of metal and silk ribbon is finished at the front with a corsage bouquet of variously coloured flowers and wired ribbon, and about the rolled collar and sleeves is a narrow trimming of ostrich feathers. The frock may be had in combinations of black and Copenhagen blue, and also in navy blue or brown velveteen.

A blouse of exquisite quality batiste and of quite original type is sketched at the upper left on this page. The little bib collar with its delicate hand-embroidery and the short sleeves with their interesting little cuff arrangement are very out of the ordinary. It is entirely hand made, and all the seams are corded, giving it serviceability.

Distinctly unusual in quality is the exquisite hand-made and hand-embroidered French batiste blouse sketched at the upper right on this page. While the model is not new, it is one of perennial popularity, and it has the indispensable feature of a becoming collar. It is trimmed with real lace and is fine in every detail. Being an imported model, it has all the charm which that phrase usually implies.

As for blouses to accompany suits this season, the selection is not large when one is restricted to a reasonable price, especially if anything but the regulation models is sought. The blouse sketched in the middle of this page, in addition to being a very simple and becoming model, has a distinctive feature in the little coloured roses which are stencilled on the front with paint. The sleeves of this waist are particularly smart with their narrow cuffs fastened with two buttons, and there is a little yoke at the back. The roses are done in quiet shades of red and green, and the blouse may be had in brown, taupe, or navy blue Georgette crêpe.

Of fresh and dainty things to go around the neck, no woman ever has too many, and the only way to acquire a collection of these essential accessories is to pick them up when one is so fortunate as to happen upon them. The collar sketched at the upper right on page 92 is very fine. It consists of a plaiting of cream coloured net lace, a narrow lace insertion, a little puff of net, another narrow insertion, and then a tiny frill of Valenciennes lace. It is circular and fastens in the back with a tiny snapper, and it has a suggestion of fineness about it seldom to be obtained at so moderate a price.

The net and lace collar and cuff set sketched at the upper left on page 92 will be found useful for both suits and frocks. It has four narrow tucks at the lower edge and is finished with a bit of a frill. It, too, is fine and delicate in appearance.

Several of the new veils are sketched in the middle of page 92. The meshes have been selected for their becomingness, as well as for their newness. The veil at the left is a very delicate mesh, irregular in type. Its fineness causes the skin to appear to advantage beneath it. In the middle is a hexagonal mesh veil with a tracery border. At the top is sketched a veil with a very fine diamond mesh. At the extreme right is a veil sheer and delicate as a cob-web, having a hexagonal mesh and delicately outlined interlocking circles over it. This fine type of veil is found to be generally becoming.



This dainty imported model in French batiste has the indispensable feature of a becoming collar. It is hand made and hand embroidered; $9.75



A blouse in brown, taupe or navy blue Georgette crêpe is stencilled with painted roses in red and green. There is a little yoke at the back; $7.95



This attractive and serviceable black velveteen model has a suggestion of wideness at the hips due to rows of machine stitching; $59.50



Blue Georgette crêpe over peach coloured satin, beaded with crystal as to bodice, makes this smart gown. Sizes, 14 to 20 years; $59.50

The NEWEST WAYS *to* WALK *the* PATH *that* FASHION CHOOSES



Just to prove how very smart and attractive a serviceable thing may be, this patent leather walking tie was made. It has substantiality in its sole, firmness in its Cuban heel, and a dash of irrelevant frivolity in its bow—because it is feminine and the mode approves; from Cammeyer





An oxford of brown-grained Cordovan leather with a wing tip has for its ambition, walking. Worn with woollen stockings, it will, more modestly and equally satisfactorily, take the place of the flagrantly expensive high boot for young women, especially of college age; from Hanan



DESPITE the now generally accepted brevity of skirts, the high boot seems less than usual in the favour of the autumn mode. This, no doubt, is partly due to the almost prohibitive price of leather. Footwear has become a kind of investment which every one makes with more or less temerity. Whether a pair of shoes will wear well or not is a question which vexes even those who are not restricted as to dress allowance. Because of the cost of shoes, a very considerable vogue for oxfords is anticipated this winter, and these oxfords are of unusually heavy weight. Because of the prominence given to French shoes in French photographs and fashion drawings, Americans have departed to a certain degree from that penchant for slenderness in footwear which has always been so strong here. The tendency has not carried them to a general adoption of the light, round-toed, French shoes, but it has led them to sanction the heavier oxford, which, while still on a slim last, gives to the foot an effect of greater width. The two-eyelet patent leather tie shown at the upper left on this page has a substantial sole and a firm Cuban heel. It is a shoe in which a woman could walk comfortably, and it therefore combines genuine serviceability with smart lines. This same sketch illustrates the now noticeable vogue for bows on shoes.

At the upper right and at the extreme lower left on this page are sketched two oxfords of Cordovan grained leather. They are heavy shoes, distinctly for walking, but smart looking and suitable for wear with a plain tailored suit. Worn with woollen stockings, shoes like this will be very much used during the winter, especially by young women. Both of these models are very well adapted to school and college wear. The wing-tipped shoe is, of course, more pronouncedly for country wear, but the one at the lower left is quite suitable for walking and shopping in town. At the lower right on this page is another heavy oxford, but it is rendered a degree more formal by the Cuban heel. There is plenty of room in the toe of this oxford, though the lines remain slender.

Below the high shoe in the middle of this page is shown a very smart slender oxford of the type still preferred by the majority of American women. It is beautifully arched and has a high heel and a toe fashioned on a slender prolonged last. The lower part of this shoe is of black leather and the upper part of black suède.

The patent leather pump at the lower left combines two familiar but modish features. One of these is the low French heel which has been found so comfortable, and the other is the buckle-like stitching which decorates the front of the vamp. The low French heel has attained astonishing favour. A season or two ago, a few bootmakers put out several models of this kind for the first time, knowing they would appeal to a very limited number of women. To-day, this

(*Continued on page 118*)



(Right) A brown leather boot (top) combines tan cloth with suède. The oxford (middle) is black leather and suède. The black kidskin boot below it is faced with satin, or it may be tobacco brown with nut brown satin facings; shoes from Cammeyer

(Below, left to right) A street oxford is of Cordovan grained leather; Hanan. The patent leather pump and silver brocade slipper are from Cammeyer. The graceful black satin and moire boot and the Cuban-heeled oxford are from Hanan



VOGUE PATTERN SERVICE



Frock No. U5011. The informal afternoon frock for the tea hour may be of velvet with a circular tunic. A contrasting colour is shown in the facings

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Frock U5014. A favoured way of adjusting fulness and following the mode, as well, gives this smart frock of serge or Poiret twill its hip pockets



Waist No. U5021. Skirt No. U5022. The tight basque with its attached peplum tunic is best interpreted in velvet worn over a satin skirt



Frock No. U5005. A new version of the redingote frock has a surplice closing and assumes dignity in duvetine with satin to form the foundation



Frock No. U5015. This Poiret twill frock accents its width at the hips by pockets, but keeps slender by belt and side gores cut in one



Frock No. U4976. This one-piece frock shows silk or wool embroidered motifs and a kimono-cut blouse with three-quarters length sleeves



Frock No. U4969. Flying panels edged with galloon or wool embroidery mark this frock with its dropped armholes, short sleeves, and hip yoke



Frock No. U4930. Designed for serge or tricolette, this model has a becoming neck-line and hip pockets. It requires 4¼ yards of 36-inch material



Frock No. U1980. Braid or cording trims a slim frock with blouse and sleeves cut kimono fashion. Curved pockets give the desired width at the hips

CORRECT DAY FROCKS WHICH INSURE SMARTNESS AS WELL AS BECOMING LINES



Frock No. U4931. A tunic may hang from a shaped yoke cut in one with the panels of a kimono blouse. The frock requires 3½ yards of 54-inch material



Frock No. U4974. This serge slip-on frock finds its trimming in side-plaited ruffles of the same material. The pockets lend width at the hip-line

Frock No. U4975. The long waist-line is accentuated by the cartridge-plaited skirt, and an excellent note is struck by the Eton jacket effect



Frock No. U4306. A one-piece surplice frock, designed to give slender lines, is made of velours and requires but 3¼ yards of material 54 inches wide



Frock No. U5006. This frock simplifies matters by cutting side gores, front collar sections, and front blouse sections in one and by the kimono-cut sleeves



Frock No. U4767. Trimming the serge frock with plaited ruffles to match is a new whim of fashion; 6⅜ yards of 36-inch material are required for it



Frock No. U5008. The effect of collar and Eton jacket in one is simply arrived at, in this design, since that section is cut in one with the kimono blouse



Frock No. U5018. This one-piece frock has a particularly flattering waistcoat and presents a knowing way in which to adjust the fulness at the hips

NEW AND PLEASING WAYS IN WHICH TO FASHION THE SMART WINTER STREET FROCK FOR 1919



Frock No. U5009. Skirt No. U5010. A one-piece kimono-cut blouse accompanies a skirt which is cut in two pieces. There are unusual pockets



Frock No. U5007. Equally successful in satin, velvet, or tricolette is this frock which is fashioned on lines suggesting the redingote lines



Frock No. U4306. Either serge, duvetine, or velours is appropriate for this surplice frock which requires 3¼ yards of material 54-inches wide



Frock No. U5013. The front panel of the blouse and the pointed panels of the skirt are cut in one, and their lines lend a novel touch



Waist No. U4562. Skirt No. U4563. This surplice waist manages its peplum in such a way as to form a hip yoke from which hang graceful tunics



Frock No. U4968. A flat front offset by broad sides is the characteristic of the new silhouette. This frock takes 3⅞ yards of 54-inch width material



Waist No. U4554. Skirt No. U4555. A frock worn over a contrasting waistcoat and possessing the appearance of a coat is always a favourite



Frock No. U4940. This draped frock fills in its neck-line and trims its bell sleeves with an all-over lace. It requires 4¼ yards of 54-inch crêpe de Chine

TUNICS AND DRAPERIES INDICATE BY THEIR NUMBER THE MODISH WHIMS OF WINTER



Frock No. U4979. Graceful side draperies are cut in one piece with the broad blouse panels, and added grace is obtained by the loose kimono sleeves



Frock No. U4983. It is gratifying to know that the mode approves of the irresistible ruffle. Here ruffles prove very effective as accessories to slim lines



Waist No. U4938. Skirt No. U4939. This draped skirt gives further accent to its hips by a pannier sash. The frock takes 6⅞ yards of 40-inch material



Waist No. U4986. Skirt No. U4987. A frock for tea-time is daintily trimmed with ruffles, and its long tunic is cut charmingly into rounded petals



Waist No. U4684. Skirt No. U4685. For this tea frock with its scalloped skirt and its curved collar, 6⅜ yards of 36-inch taffeta are sufficient



Waist No. U4554. Skirt No. U4555. The always successful and becoming Russian blouse frock needs but 3⅛ yards of 54-inch material in this version



Waist No. U4562. Skirt No. U4563. This frock which requires only 4 yards of 54-inch serge, is cut on redingote lines in a manner that is becoming



Waist No. U5003. Skirt No. U5004. Both blouse and skirt of this frock are cut in one piece. But 2¾ yards of 54-inch velours will be required for it

THE NEWEST DICTATES OF WINTER ARE EVIDENT IN

FROCKS FOR AFTERNOON OR INFORMAL OCCASIONS



Waist No. U5016. Skirt No. U5017. A velvet overdress may be worn over other guimpes and skirts than those included in this pattern



Waist No. U5023. Skirt No. U5024. Successful in velvet or satin is this bodice over a skirt trimmed with loops of picot-edged ribbon



Waist No. U5019. Skirt No. U5020. The blouse is marked by its attractive sleeves, and the skirt allows ample fulness for dancing



Frock No. U5012. In this picturesquely new frock, the snugly fitting bodice tops a ruffled skirt and has a button trimming in front



Coat No. U4885. Skirt No. U4886. Cut on box lines is the coat of this suit which has front sections simulating a waistcoat. The suit requires 4 yards of 54-inch material



Coat No. U4895. Skirt No. U4896. Applied hip pockets on the coat, echoed by the skirt, supply the desired width, and the fringed waistcoat may be of contrasting colour



Coat No. U4899. Skirt No. U4900. A slender coat slightly nipped in at the waistline may have a noticeable ripple at the lower edge if it is accompanied by a two-piece skirt



Coat No. U4897. Skirt No. U4898. The panel coat combines pleasingly with the side-plaited skirt in this model. But 5⅛ yards of 54-inch material are required for it

COLDER DAYS BRING A WELCOME FOR THE TRIM TAILLEUR AND THE LONG TOP-COAT



Coat No. U4910. This correctly cut and slimly fitting top-coat for duvetine, velours, or English tweed requires 3¼ yards of material 54 inches wide



Coat No. U4909. This coat suggesting contrasting materials, has a pointed hip yoke cut with the upper section; 5 yards of 40-inch material are required



Coat No. U4992. Skirt No. U4993. The long-waisted coat of this suit has a tunic and a de' Medici collar. It tops a skirt of conservative length



Coat No. U4907. A kimono-cut top-coat is trimmed with folds of the material and has a belt in front; it is made from 4⅝ yards of 54-inch material





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Blouse No. U4957. Its deep plaited frills distinguish a blouse which requires three yards of 40-inch material. Buttons trim the closing

Blouse No. U4953. A sleeveless overjacket which may be worn with other waists is included in the same pattern with this kimono-cut blouse

SMART NEW BLOUSES THAT,

WITH THE ASSISTANCE OF A

SKIRT, GO FAR TO CREATE

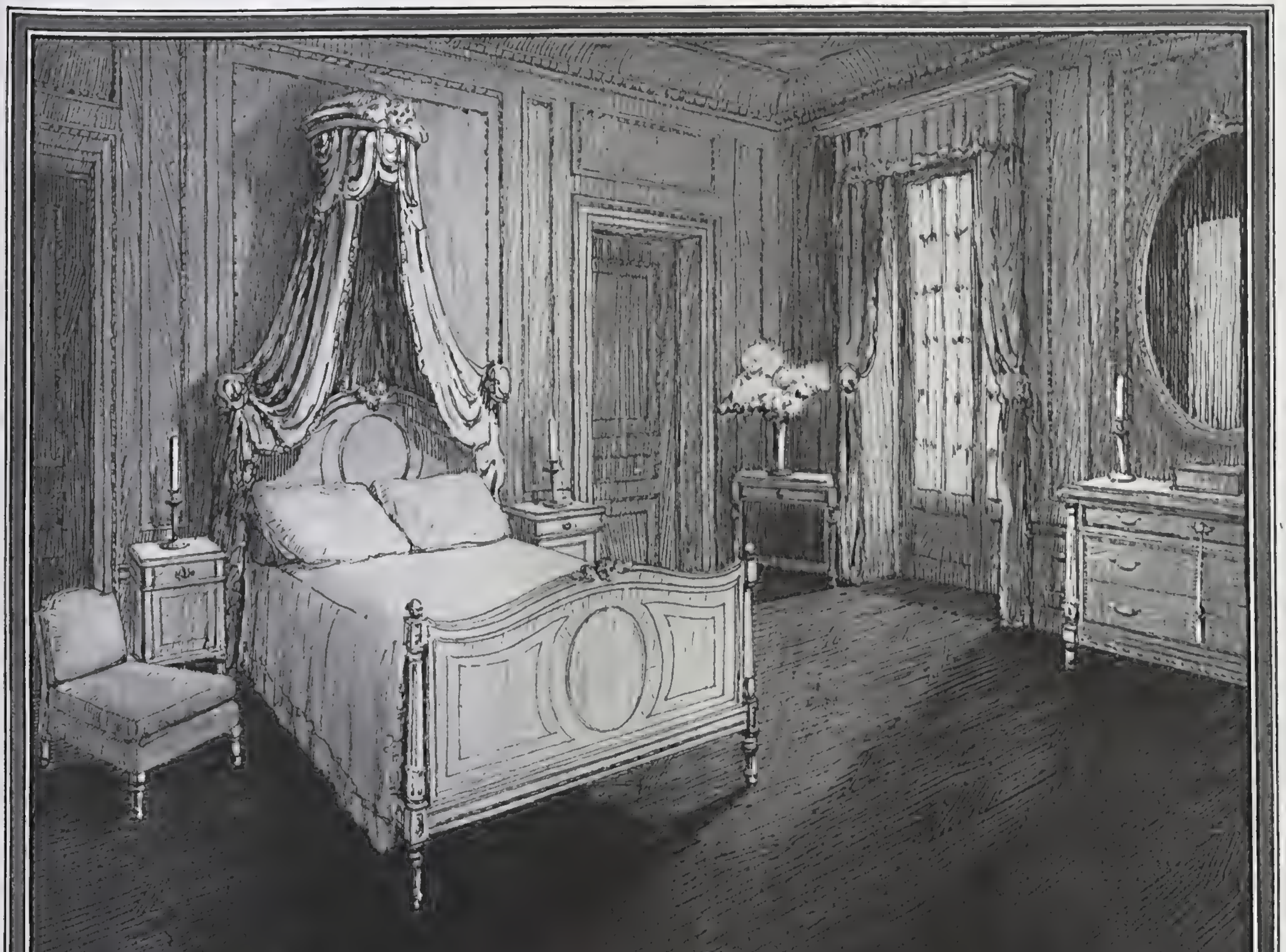
THE DIGNITY OF A COSTUME



Blouse No. U4958. A peplum blouse with kimono sleeves and a surplice closing trims itself with buttons and a tucked vest



Blouse No. U4371. Smocking trims this slip-on blouse which has a curved collar and requires 1¾ yards of material 40 inches wide



Furniture befitting the Chamber and Boudoir

A PREDILECTION for harmonious surroundings quite often finds its truest expression in the appointments chosen for the most informal of rooms.

¶ Thus, a charming Sleeping Room or a Boudoir, drawing its inspiration from Marie Antoinette's days, may reflect the owner's personality in such appointments as the graceful *chaise longue*, the companion "slipper chair" and bedside table — each detail imparting to this daintily arranged apartment a pleasing touch of individuality.

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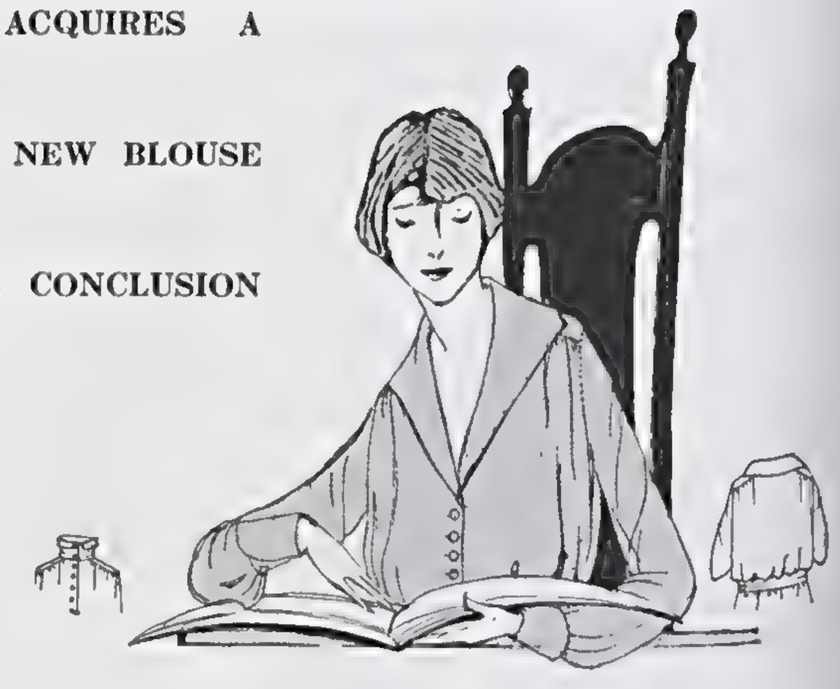
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NEW YORK CITY

BOYLSTON STREET BOSTON

WHEN ONE ACQUIRES A TAILLEUR, THE NEW BLOUSE IS A FOREGONE CONCLUSION





Blouse No. U3669. Equally well suited to linen or tub satin is a chic tailored blouse with a conveniently convertible collar

Blouse No. U4477. Lines of the very smartest characterize a peplum blouse which cuts its long collar in one piece with the side fronts



Blouse No. U3934. After the newest mode is a slip-on Russian blouse with a becoming round neck and a blouse sash to adjust its fulness



Blouse No. U4973. Crisp ruffles trim the collar and cuffs of a correctly cut blouse with a tucked front. It may be made of linen or silk

Crane's Linen Lawn

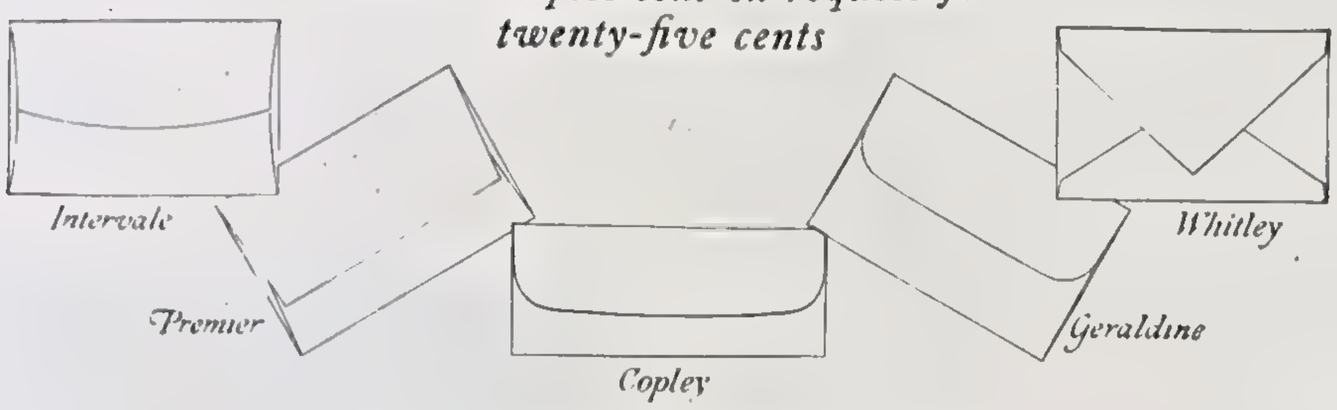
[THE CORRECT WRITING PAPER]

How supremely important to us are certain letters! With what strength, yet how delicately they convey their friendly messages!

A sympathetic interpreter is the stationery that bears them. Crane's Linen Lawn owns a smartness which appeals to the conservative and to the liberal, and which only its honourable ancestry permits.

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EATON, CRANE & PIKE COMPANY

New York Pittsfield, Mass





It takes a lot more dishes to make muffins than just every-day mud pies

A WEE SCHOOL FOR BABIES

THE sad plight of the baby who grows up on the fifteenth floor of even the most exclusive apartment house has furnished the theme to many a cartoonist, many a rhymester, and, in more serious vein, to many a mother who realizes that her own childhood provided a much freer and richer way to begin life. The fact that there is maid service does not impress the baby; the decorations, done by a notable decorator, do not supply even to an infant mind the need of green trees, nor does the privilege of crawling over ever so many Persian rugs, even for so much as a fraction of a minute, take the place of digging in the sand-pile.

THE NEEDS OF BABYHOOD

The classics of childhood are a dreadful witness to the fact that the baby, though he be reared by the clock and by the letter of the law, is missing the contrast with natural life that he needs to develop his mental and bodily powers. Imagine the four-year-old mental content of so sheltered a little boy on hearing Stevenson's verses about the friendly and accommodating cow, the like of which he never saw in all his life, the Grimm legend of the Ugly Duckling, or the story of Half-Chick, to him a strange and unheard-of beast. Surely this series of meaningless names could suggest only some such image as one sees on the canvas walls of the sideshows at the circus,—"The Man-Eating So-and-So," "The Two-Headed Rhinoceros," and the "Pink Python."

To one very wise woman, learned in the ways of small minds and bodies, it was painfully evident that the education of babies is being sadly neglected, and she established a school for those small people particularly. A school for babies? Do mothers actually send their babies out to school? Yes,—and if you, like the characters in Barrie's charming play, had the privilege of choosing over, you would like to take a semester or so at this Hop-o'-My-Thumb institution of many delights yourself.

It all began with the aforementioned wise lady who constitutes the founder, the board of regents, and the president of this miniature school. One would add faculty, were it not for the fact that the babies are helped to teach themselves mostly. Needless to add, she is an accomplished person and can give the babies the physical care which only a nurse's training can offer—for she has taken a nurse's course. Another advantage which deserves comment is the food. The babies think their lunches taste better than at home; but little do they dream of the scientific care which has gone into the preparation of food. The head of this school taught to the nurses at several large hospitals in Chicago the courses which she herself had worked out in dietetics. The babies, rest assured, are fed just when and what they should be.

A SCIENTIFIC SCHEDULE

There is not an activity of the whole busy day which is not carefully attended. Little Mary Elizabeth, clad in overalls and sitting beside her prebaking paraphernalia with mud on her nose, is blissfully ignorant that she does so with the sanction of learned specialists on biology and psychology at such profound institutions as Cornell University and Columbia; and Tommy, unaware that he is the cynosure of great minds, the heir of the most recent developments of kindergarten and the Montessori methods for meeting the child's mental, physical, and social needs—at least all of that—,kicks up his heels in the sunshine.

To the mothers of the Tommies and Mary Elizabeths who lived in the vicinity where the school began, the idea first seemed amazing—then, most welcome, for many of them were professional women. So six shining morning faces, ranging through the tender ages of nine months to three years, presented themselves for the beginning of the school. Even to the baby, who

(*Continued on page 108*)



Drawn by the magnetic charm of a boy with a puppy, this trio is in various stages of going over the top. Back fences on their own merits offer a large field of other possibilities, too



There isn't a girl who can't have the irresistible, appealing loveliness of perfect daintiness

Within the Curve of a Woman's Arm

A frank discussion of a subject too often avoided

A woman's arm! Poets have sung of its grace; artists have painted its beauty.

It should be the daintiest, sweetest thing in the world. And yet, unfortunately, it isn't, always.

There's an old offender in this quest for perfect daintiness—an offender of which we ourselves may be ever so unconscious, but which is just as truly present.

Shall we discuss it frankly?

Many a woman who says, "No, I am never annoyed by perspiration," does not know the facts—does not realize how much sweeter and daintier she would be if she were *entirely* free from it.

Of course, we aren't to blame because nature has so made us that the perspiration glands under the arms are more active than anywhere else. Nor are we to blame because the perspiration which occurs under the arm does not evaporate as readily as from other parts of the body. The curve of the arm and the constant wearing of clothing has made normal evaporation there impossible.

Would you be absolutely sure of your daintiness?

It is the chemicals of the body, not uncleanliness, that cause odor. And even though there is no active perspiration—no apparent moisture—there may be under the arms an odor unnoticed by ourselves, but distinctly noticeable to others. For it is a physiological fact that persons troubled with perspiration odor seldom can detect it themselves.

Fastidious women who want to be absolutely sure of their daintiness have found that they could not trust to their own consciousness; they have felt the need of a toilet water which would insure them against any of this kind of underarm unpleasantness, either moisture or odor.

To meet this need, a physician formulated Odorono—a perfectly harmless and delightful toilet water. With particular women Odorono has become a toilet necessity which they use regularly two or three times a week.

So simple, so easy, so sure

No matter how much the perspiration glands may be excited by exertion, nervousness, or weather conditions, Odorono will keep your underarms always sweet and naturally dry. You then can dismiss all anxiety as to your freshness, your perfect daintiness.

The right time to use Odorono is at night before retiring. Pat it on the underarms with a bit of absorbent cotton, only two or three times a week. Then a little talcum dusted on and you can forget all about that worst of all embarrassments—perspiration odor or moisture. Daily baths do not lessen the effect of Odorono at all.

Dr. Lewis B. Allyn, head of the famous Westfield Laboratories, Westfield, Massachusetts, says: *"Experimental and practical tests show that Odorono is harmless, economical and effective when employed as directed, and will injure neither the skin nor the health"*

Does excessive perspiration ruin your prettiest dresses?

Are you one of the many women who are troubled with excessive perspiration, which ruins all your prettiest blouses and dresses? To endure this condition is so unnecessary! Why, you need *never* spoil a dress with perspiration! For this severer trouble Odorono is just as effective as it is for the more subtle form of perspiration annoyance. Try it tonight and notice how exquisitely fresh and sweet you will feel.

If you are troubled in any unusual way or have had any difficulty in finding relief, let us help you solve your problem. We shall be so glad to do so. *Address Ruth Miller, The Odorono Co., 323 Blair Avenue, Cincinnati, Ohio.*

At all toilet counters in the United States and Canada, 60c and $1.00. Trial size, 30c. By mail postpaid if your dealer hasn't it.

Address mail orders or requests as follows:

For Canada To the Arthur Sales Co., 61 Adelaide St., East, Toronto, Ont. For France to The Agencie Americaine, 38 Avenue de L'Opera, Paris. For Switzerland to The Agencie Americaine, 17 Boulevard Helvetique, Geneve. For England to The American Drug Supply Co., 6 Northumberland Ave., London, W. C. 2. For Mexico to H. E. Gerber & Cia, 2a Gante, 19, Mexico City. For U. S. A. to The Odorono Co., 323 Blair Avenue, Cincinnati, Ohio.

1865 1919

Established over half century

RELIABLE FURS

IT has been our pride for over fifty years to emphasize the absolute reliability of our furs.

THIS year, as always, we have selected, in our imported models as well as those of our own design, only those which maintain this standard.

Coats—Wraps

for street and evening wear
in a wide selection of models

Scarfs—Muffs

in all the fine furs as well as an exceptionally complete assortment of those more moderately priced.

Special attention is called to our Motor Department for both Men and Women

COATS :: HATS :: GLOVES :: ROBES

C. C. Shayne & Co.

Manufacturers of

Strictly Reliable Furs

126 West 42d Street, New York



There are all sorts of tiresome scientific reasons to be quoted about co-operation and group training, but everybody knows that mud painting is more fun with two or three, and that's all there is to it

A WEE SCHOOL FOR BABIES

(*Continued from page 106*)

slept most of the day, they all enjoyed it hugely from the time they were brought at eight-thirty till they went home at half past five. On Saturdays, the school closed at about one o'clock.

A KINGDOM OF PLAY

The school follows the principle that, from the very beginning, little children learn by experimentation with physical activities, a rather portentous phrasing for all the fun these youngsters have. Consequently, they are allowed to play most of the day in the sunny garden. There are all sorts of delightful things for a small apartment dweller, one of which, for instance, is the back fence. Every child is possessed to climb about, but what mother will actually encourage her children to climb to their heart's content? In this small kingdom of delight they do it—and have some wonderful times in consequence. No sitting quietly outside a marble front apartment house under the eagle eye of a sedentary nurse maid! No wearisome stitching on cards with coloured wool to keep the small body still! Such pursuits cramp the growing limbs and retard the development of naturally active children who prefer romping.

There is a slide, too, where little boys and girls climb industriously up the steps to the top for a glorious ride down again. Of course, one finds here a sand-box and a seesaw and a swing and a cart and all manner of carefully chosen play material for everybody. Some of the best liked playthings are the least elaborate; for children are no respecters of wealth or material value. The clothes-pin doll is dearer far than the elaborate French Mademoiselle with real hair and eyelashes. Neither must the packing-case be forgotten. What glorious scope it gives to the imagination as well as the muscles! Turned up on end, it makes a house into which ever so many can squeeze at a time, or over the roof of which the small adventurers scramble merrily. Tipped over on its side, it becomes a 'bus or a railroad train with the addition of a bell and whistle. Turned the other side up, it is a wonderful boat in which they can sail away to Jumbly Land or to the coast of Coromandel.

Last year both David and Jane learned to walk at school. They had their own tiny play yards at first, till they became strong enough to walk

(*Continued on page 112*)



Coaxing chickens into a box is a fearful joy for a little urbanite who has spent most of her luxurious days in the formality of an apartment



At this critical time, it looks as if an agreement would have to be made, somehow, but it's a poor slide that won't work both ways

Traditions of Decoration at the Hampton Shops

IN the intimate reflection of the social life of its owners lies the charm of many a famous English country house, where perhaps the dignified Georgian background is a setting for heirlooms inherited from Queen Anne days; old paintings, quaint, stiff love-seats with coverings of soft toned needlework or desks and tables by the great Chippendale, and with these are grouped deep seated chairs and harmonious incidentals which fill the needs of today.

By their wide resources for procuring fine antiques and their unequaled facilities for reproducing the best that has been handed down by the decorators of the past, the Hampton Decorators have achieved distinction in developing interiors true to the traditions of the famous old houses of Europe, yet reflecting the personalities of their clients and meeting their social needs.

Hampton Shops

18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration Antiquities Furniture



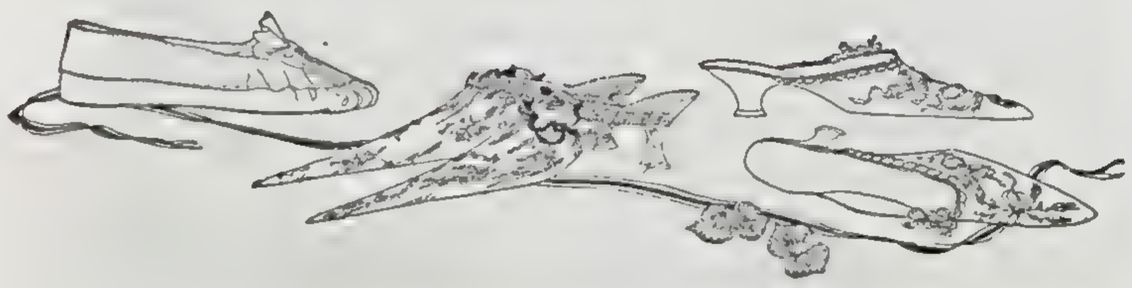
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381 Fifth Avenue New York

Exclusive footwear for Women.

Exhibitions of our footwear are now being held at all the larger cities.



ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decorations, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative friendly adviser.

Because fashion is so variable and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

Mrs. P. T.—What should be included in a correct wardrobe for a trip across the continent and to Japan? It should be smart, but not very large.

Ans.—For a trip across the continent and to Japan, the first requisite is a smart tailored suit or a one-piece frock of some dark material, such as serge, gabardine, tricotine, or duvetine, simply made. Either navy blue or black is a practical colour. With this, a medium small hat in a dark shade may be worn. Satin antique is smart for autumn wear and will not be out of place in the warmer climates. All the shoes needed for the entire trip should be taken, as it is difficult to buy them in the Far East. If a suit is chosen, several blouses will be needed. They should be simply made and of good material, so that they will stand frequent laundering. On page 28 in the June 1 issue of Vogue, there is an interesting article which deals with Japan. It discloses the fact that a Japanese winter has no terrors for Americans, for the weather is very much the same as it is here, except that it lacks the extremes of heat and cold that are found on the Atlantic coast. Real winter begins there about January and is raw and penetrating because of the dampness rather than the cold. No very heavy clothes will be needed unless one goes into the mountains a good deal, where it is naturally much cooler. A warm topcoat will be useful to slip on over a suit or a street frock. This should be a very serviceable coat, preferably one of natural colour camel's hair. A simple sports suit of grey or tan jersey cloth will prove invaluable for many motor and walking trips. With this suit, one should wear the simplest of blouses, low-heeled shoes, and a plain hat of the sports type, but not too light in colour. A woollen scarf is a smart accessory. This costume will also be useful on the boat. The hotels in the larger cities of the Orient are as good as any in this country and are full of smart cosmopolitan people. Dinner gowns and evening gowns will certainly be needed; one dinner gown may be of black velvet, and another should be of some light chiffon or lace. At least one formal evening gown should be taken. With these gowns, a pair of black satin slippers and a pair of silver ones will probably be enough. An evening wrap will also be needed. If the trip does not include the summer months, sports clothes will not be needed. As many accessories as possible should be taken, such as hats, gloves, scarfs, and blouses. A small fur piece may be needed, but a fur coat will not be necessary unless one is going to the higher altitudes of the mountains during the winter.

Miss B. W.—How should a widow who has been living with her mother announce her marriage?

Ans.—Below are given two forms of announcing the marriage of a widow.

If the marriage is announced by the mother of the bride, it is done in this manner:

Mrs. Herbert Dinsmore Noble
announces the marriage of her daughter
Mrs. Eleanor Noble Alton
to
Mr. Richard Peck Westinghouse
on Monday, the sixth of October
One thousand nine hundred and nineteen
Boston, Massachusetts

The following form is also correct:

Mr. Richard Peck Westinghouse
and
Mrs. Eleanor Noble Alton
announce their marriage
on Monday, the sixth of October
One thousand nine hundred and nineteen
Boston, Massachusetts

Mrs. G. C.—Is evening dress permissible at a half-past-five wedding?

Ans.—It is not correct to wear evening dress at an afternoon wedding. The bride's gown may be as elaborate as she wishes, but the guests and the members of the bridal party should wear afternoon dress.

Mrs. W. R. D.—What sort of gown should be worn by the matron of honour at a formal church wedding where the bridesmaids wear French blue tulle and silver frocks and carry American Beauty roses?

Ans.—Usually, the bride-to-be selects the colour scheme for her attendants' frocks, and the maid or matron of honour is almost always gowned in a different colour from the bridesmaids, but this colour should be a harmonizing one. Since the bridesmaids are to carry American Beauty roses, the matron of honour might wear a dignified and graceful gown in an American Beauty shade. It should be of soft materials, such as chiffon over charmeuse, and it may be made with a rather short skirt and a train. If the colour is considered too bright to be used alone, the gown may be of cerise chiffon over flesh coloured charmeuse or soft satin. Or again, the matron of honour might wear a gown of silver cloth with an overdress of silver tulle or lace, and with this, she should carry American Beauty roses.

Mrs. R. D.—Please suggest a way of entertaining one's friends at a wedding anniversary.

Ans.—To celebrate a wedding-anniversary, a dinner may be given to one's

(*Continued on page 112*)

Rich fabric, simple lines for the formal gown

IRENE CASTLE planned to meet every test of formality when she chose Corticelli "Satin Patria" for her newest evening gown. She made it ever so simply. Just long lovely lines of delicate maize yellow with the gentlest bit of "bouffant" draping and a single sash at the side.

Then because the satin was so soft and beautiful she turned it up for cuffs and added a little roll collar!

The bodice is of fine old lace over the softly gleaming satin, and a petticoat of the same cream lace hangs just a little lower than the satin skirt.

A satin exquisitely smooth and lustrous is "Satin Patria"—woven with the fastidious care of all Corticelli Dress Silks. Among them you will find the lighter weight satins for inexpensive day-time frocks, wonderful poplins for the plaited styles so attractive to walk in, and softest taffetas for afternoon. If your store cannot show you the particular weave or color you want, please write us



If you have chosen Corticelli "Satin Patria," you may do as Irene Castle does —call attention to it by cordings of the same material for trimming

Free booklet
Showing the fascinating new models originated by Irene Castle in Corticelli Satins and Taffetas.

Pattern for this gown
Cut from Irene Castle's own design. Sizes 34 to 40 bust measure. Order by name—"Gracieuse." Price $1.00.

For those who crochet
Send today for Corticelli Lessons in Crochet, Book No. 9. Latest designs for making the home more beautiful. Many new uses of filet. Table linens, bedspreads, curtains, towel ends, caps, aprons, bibs, bags, sweaters, etc. Mailed for 18c.

Address Corticelli Silk Mills, 21 Nonotuck St., Florence, Mass.
No Canadian orders can be accepted.

CORTICELLI DRESS SILKS

Also makers of Corticelli Spool Silks, Yarns and Crochet Cottons

MADE IN AMERICA



Women always love Beautiful Pearls

The love of beauty which seeks expression in all women, is best expressed by the pearl, one of Nature's most exquisite gems.

Women know and love pearls for their daintiness and charm; for the half-hidden iridescent glow, the wondrous sunset tints.

La Tausca pearls possess these qualities so loved by women. They are recognized for their charm and beauty and for the fact that they are appropriate at all times, and with any costume.

In qualities priced up to five hundred dollars
At Your Jeweler's

Lady Grey Pearls
24 inch length, gold spring clasp, $30.50.

LA TAUSCA TRADE MARK PEARLS

ANSWERS TO CORRESPONDENTS

(*Continued from page 110*)

immediate and most intimate friends, or a larger number of people may be invited to a reception. For the dinner, there should be the correct number of guests, twelve or sixteen, so that bridge may be played afterwards. An additional number of guests may come in for informal dancing. The following menu is suggested:

Clam Boullion en Tasse, Whipped Cream
Cold Chicken Lobster stuffed with Crab Meat, Truffles, and Lobster Meat Mayonnaise
Roast Jumbo Squab
Potatoes Gaufrette Green Peas
Hearts of Lettuce, Russian Dressing
or
Alligator Pears, French Dressing
Swedish Wafers, Rolled and Toasted
Vanilla Ice Cream, Crushed Peaches
Cakes Coffee

At a reception for a large number of friends, a buffet supper may be served. It consists of cold meats in aspic, cold salmon, salads, tiny hot rolls, sweets, salted nuts, and olives. The table should be decorated with a centrepiece of flowers and cold dishes arranged on it attractively. The plates, silver, and napkins should be arranged on a side table. A low bowl of Ward roses with maidenhair fern makes an attractive centrepiece for the large table. Branches of wild honeysuckle, pink peonies, or other seasonable flowers are appropriate decorations for the house; if candles are used, they may be either pink or gold.

Mrs. J. W. A.—Should tablecloths have a monogram at one end, at both ends, or in the centre, and what style and size monogram should be used?

Ans.—Tablecloths should be marked at either one end or at both, eighteen inches from the centre. The size of the monogram depends somewhat upon the size of the tablecloth, but it should be approximately three and three-quarters inches high. The style of the letters depends a great deal upon personal taste, but most of the new linen is marked very simply with the letters enclosed in a square or a diamond or an oblong. A scroll letter is very pretty if not too elaborate, but the old English letter is seldom seen now.

Mr. J. M. K.—Should a guest in a private house give tips to the host's servants?

Ans.—It is usual for a guest to tip the servants in a private house. No scale is yet established for fees, and the rate of tipping in private houses, as well as in hotels, tends always to rise. Ordinarily, however, men are expected to tip more lavishly than women; a married woman is expected to be more liberal than an unmarried woman; and in a modest household, smaller tips are given by a guest than in a great private establishment.

Miss J. M.—What is the salary of a lady's maid, and what are her duties? What is the correct uniform for her to wear, and should it be supplied to her?

Ans.—The usual salary paid a lady's maid is $50 a month. Her duties consist in keeping her mistress's belongings in perfect order, taking charge of the wardrobe, doing whatever mending is necessary, and, in some cases, doing fine sewing, such as making négligées and lingerie. She is required to wait on her mistress at night, take entire charge of the bedroom and bath,—in short, to watch over her mistress and take care of her bodily comforts and needs. On the street, a lady's maid wears a plain black tailored suit and a tailored hat. At home, she wears black silk shirtwaists and black skirts, a small white apron, and white collars and cuffs. These are all supplied by her mistress.

Mrs. C. R.—What is the proper form of leaving cards when one is moving away from a town?

Ans.—If one wishes to send cards to several acquaintances on leaving a town, it would be correct to write "P. P. C." in the left-hand corner of the card. This stands for the French phrase "pour prendre congé," meaning literally, "to take leave," and is a way of informing friends of one's departure.

Mrs. W. V. G.—Please suggest suitable hangings for an apartment where the woodwork is dark and the present colour scheme contains some rose and blue. Is a wrought-iron standing lamp preferable to a mahogany lamp?

Ans.—In the living-room, we suggest using chintz with rose and blue in the design on a deep cream or fawn coloured background. This could be used on some of the furniture and also at the open doorway. In the dining-room, gold coloured silk gauze bound in blue may be used at the windows. In the bedroom, we would suggest an attractive cretonne with medallions of rose coloured flowers and touches of blue on a mottled black and white ground. This is shown on page 68 of the August 1 issue of Vogue. A wrought-iron floor lamp would be suitable for the living-room and smarter than mahogany.

A WEE SCHOOL FOR BABIES

(*Continued from page 108*)

There is training of the politest sort for these little boys and girls, too. At first, of course, some of them demanded everything that appealed to them with the cry of "mine, mine." But they learn consideration for others with astonishing rapidity, because justice is always meted out, and it is made very very plain to them just why decisions were made as they were. The result is that they treat each other with a grave politeness that is extremely amusing—and very beneficial to the children. Happiness reigns supreme in this wonderful place.

The schedule that each child is accustomed to at home is always carefully carried out at school. If the diet of three-year-old Bobby has been prescribed by his doctor, he follows that diet to the letter, just as at home. If Bobby sleeps in the morning at home, he follows the same plan at school. Cooperation between those two important grown-ups, the mother and the teacher in charge, is the most necessary element in the plan and the one which has made the school so successful. The children's mothers are welcome to visit at any time they please, and other sympathetic visitors may sometimes come in to watch the tiny industrious pupils.

The happy influences of these delightful days are not ended when the children reach home. They are healthily tired, ready for bath and supper and bed, where they sleep relaxedly without wakefulness. They have had a normal outlet for their natural activity, and a long and unbroken sleep is the happy sequel to their little day.

A. Sulka & Company

SHIRTMAKERS
AND
HABERDASHERS



French Silk Cravats
These Models
$6.00 *each*



English
Silk and Lisle
$4.25

English
Lisle
$3.50

French Silk Hose $6.00



Handsome
French Silk
House Robes

Left Robe $200.00

Center Robe $150.00
(Three-quarter length Model)

Right Robe $85.00

Unusual Offerings of Luxurious Quality

Appropriate Holiday Gift Suggestions

Orders by Correspondence will receive our most Particular and Prompt Attention—State Colors Preferred

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NEW YORK
512 FIFTH AVENUE, AT FORTY-THIRD

PARIS
2 RUE DE CASTIGLIONE



The "Womanly" Way to Remove Hair

WITH El-Rado hair remover lotion it is as simple as washing the skin—and quite as harmless. Apply the clear, colorless liquid with a piece of absorbent cotton, wherever required—on the face, neck, underarms or limbs. In a few moments remove the hair with some dry cotton.

The hairfree underarm brings a delightful sensation of comfort and cleanliness and enables you to wear transparent sleeves without dress shields.

Users of powdered hair removers will find an occasional use of El-Rado liquid is good for the skin.

Two sizes—60c and $1.00—at all toilet counters. Money-back guarantee.

Orders filled direct on receipt of stamps if dealer cannot supply you.

Pilgrim Mfg. Co.

Dept. O, 112 East 19th Street

New York City

Canadian Address: The Arthur Sales Co., Dept. O
61 Adelaide Street East, Toronto



ON HER DRESSING TABLE

WHEN one attempts to analyze the charm in a certain perfume, it usually becomes pleasantly reminiscent of some picture or person. Who has not caught the aroma from an old fan or bit of point-lace, faintly suggesting some beauty of the past? Or who does not remember, with this perfume, an old garden filled with lovely blossoms and spices that have travelled from the Far East? It is an indescribable odour, subtly elusive and yet lasting, and recalls dames and squires of high degree treading the measure at a stately court ball.

A DELICATE PERFUME FROM PARIS

Never was the love of tradition so great as it is to-day, and anything reminiscent of a time when daintiness and courtliness and chivalry were qualities belonging to the brave and the true, makes welcome the delicious perfume that comes from Paris this season. The proper way to use so rare an essence is with an atomizer, a slight spraying being sufficient to give the finishing touch to the toilet. Or, in the same way, it can be applied to the details of the dress; for instance, veil-cases, handkerchiefs, gloves, and lingerie may be sprayed. Most women prefer this method to the more crude way of applying perfume directly to the blouse or handkerchief. Toilet-water, of which there is a delightful one to match the essence, should be put directly on the person immediately after the bath, while the skin is still warm. In this way the fragrance is absorbed, and when the perfume is above reproach, the effect is beneficial and stimulating, acting as an astringent to the skin.

In a cut-glass bottle with a gilded top, two ounces of this essence may be bought for $6.75, a one-ounce bottle for $4.50, and a four-ounce one for $10.50. The toilet-water is in an attractive bottle holding half a pint and costs $4.75.

There is a powder, sent over by the same chemists, which has earned a reputation for being absolutely pure. Although it is very adherent, it is not noticeable. Besides being pure and safe enough for nursery use, this fashionable powder is offered in such a variety of shades that there is not a complexion nor an occasion for which a harmonizing tint can not be obtained. For instance, there is white, flesh, rose, brunette, deep brunette, ashes of rose, ashes of sandalwood, ashes of violet, vert ophelia, and rouge mandarin. This veritable painter's palette is a great advantage in these days when anything that suggests a make-up is crude and in bad taste.

Last in this series is a shade of powder that gives the effect of peaches and cream when used with a rouge which may be had to match. The effect is really exquisite. The powder costs $1.25 a box, and the rouge 75 cents a box. All the above shades of powder may also be bought for $1.25 a box.

In regard to powder, however, one should remember that even the purest should not be applied unless the skin has first been protected. For this purpose, there is a lotion made from ingredients indorsed by leading skin specialists. It is intended as a foundation for powder, and heals, improves, and whitens the complexion. This delightful preparation is the result of years of scientific study on the part of a leading specialist who has succeeded in perfecting a lotion that both beautifies and heals the skin. It may be bought for $1.25 a bottle.

FOR SENSITIVE SKINS

The woman whose skin is sensitive should always remember that after exposure to the summer sun, her complexion may suffer wrinkles with the first hint of cold winds. These, if allowed to remain, will become permanent. According to one authority, this is the moment for that "ounce of prevention." For this purpose, there is a paste to be applied for a specific time, that literally irons out the wrinkles, at the same time promoting the circulation and strengthening relaxed muscles. If the directions are carefully followed in regard to the cleansing of the face and the application and removal of the paste, the result is really extraordinary in its rejuvenating powers, giving the skin a youthful and refreshed appearance. This preparation may be bought for $2 a bottle.

Note— Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable, should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.

At Christmas Time

Your friends can buy
anything you can give
them—
except your photograph.

There's a Photographer in Your Town.

(And he's not as busy now as he will be in December.)

Eastman Kodak Company, Rochester, N. Y.



Cheney Satins

THIS year's phenomenal demand for Satins is paralleled, quite naturally, by the demand for Cheney Satins. For just as satins of quality are more than ever wanted, so, too, are Cheney Satins—which meet practically every satin requirement. They include satins of extremely high lustre, satins whose lustre is exquisite, yet dull. They comprise satins for gowns, for dresses, for hats, for linings, for every intimate or street requirement. Printed, they cover a wide variety of design, always modern, yet ever in good taste.

. . . And no Cheney Satin is there whose quality is less than that established by Cheney Brothers through eighty-one years of silk manufacture.

CHENEY BROTHERS
America's Leading Silk Manufacturers
4th Avenue and 18th Street, New York

CHENEY SILKS



The refinements of detail and the elaboration of comfort into luxury are no longer confined to the made-to-order body, but are now obtainable in the newer so-called stock cars. This is the interior of a 1920 model of the Haynes coupé which accommodates four passengers

MOTOR NOTES

IN planning the lines of a motor, it is often the smaller details that contribute most to the effect of the ensemble. Minor variations in the design of the automobile body make a vast difference in the appearance of the finished product. The trend of the year, for instance, appears to be toward narrow body lines, accompanied, in open models, by a simple and flat treatment of the edges of the body sides; the secondary cowl has also been modified, in a number of instances, until it is little more than a suggestion, rather than a distinct feature of the design. Sloping wind-shields in both open and closed models, and a noticeable dropping of level, in the former type of car, from the edge of the cowl to the sides of the main body, are among the other tendencies of the latest models. These factors all tend to give a certain attractive rakishness, with a resulting suggestion of lightness and speed, to the newest motor-car creations.

LIGHTNESS THE DESIDERATUM

There is a constant striving after actual lightness of weight, as well as its appearance. Designers are setting their minds constantly to the task of turning out a car with the lowest weight per horse-power consistent with ability to hold the road and with the proper degree of sturdiness. If you happen to be one of the several million people who enjoy reading automobile advertisements, you will not have failed to note how recurrently and insistently the note of light weight is being stressed. Much may be expected of future development along this line. The development of the aeroplane engine during the war focussed the attention of every man who has to do with gasoline motors upon the relation of weight to horse-power, and from this wide-spread interest may come some startling developments.

A STARTLING PROPHECY

It is doubtful if such radical changes as those predicted by the well-known aviation engineer, Mr. W. B. Stout, at the summer meeting of the Society of Automotive Engineers, will be quickly realized, but what he said along this line is food for thought, nevertheless. In brief, Mr. Stout declared it to be quite possible, by the use of wood, combined by waterproof glues into multiple units in the way that has been successfully followed with aeroplanes, and by the employment of the newest data on air-cooled motors, to produce a closed automobile, for five passengers, weighing not more than nine hundred pounds. Such a car need have a motor of not more than fifteen horse-power and, in the opinion of Mr. Stout, should show from thirty to forty miles on a gallon of gasoline and from ten thousand to fifteen thousand miles on one set of tires. A car of this type would certainly go far to reduce the high cost of motor living. The prediction is a startling one, but it points to the direction in which we are moving.

Growing attention is being given

(*Continued on page 118*)



For the comfort of those passengers who want a cigarette in transit, the accessible mahogany smoking set in the Haynes coupé is provided even with an electric lighter

STANDARD EIGHT

A Powerful Car

THE New Standard Eight conforms to the most modern ideas of motor-car vogue. Its lines and appointments are artistic, dignified, and in good form.

Underneath its hood are eight powerful cylinders with 83 horsepower waiting for the touch of the throttle to assert their supremacy over the steepest of hills or the most difficult of driving emergencies.

To sit at the wheel of a Standard Eight, over roads of your own selection, is the only way fully to appreciate what is meant by Standard Eight Power. Arrange for a demonstration with the nearest dealer.

STANDARD STEEL CAR CO. STANDARD PITTSBURG, PA.



STANDARD STEEL CAR COMPANY
Automotive Dept. Pittsburg, Pa.



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Flickerless, "Safety Standard" Motion Picture Projector

Embodies seven years of successful experience gained in the world-wide sale and use of over 10,000 former models in exclusive City and Country Homes, Schools, Churches, Clubs and Commercial Establishments.

The *New Premier* is as great an improvement over the former models as the modern self-starting, high-powered limousine is superior to the auto of ten years ago. So *simple* that anybody can operate it. So *exquisitely built* that its pictures amaze and delight the expert critics. So *safe* with its narrow-width, slow-burning film that it is labeled by the Underwriters, "Enclosing booth not required."

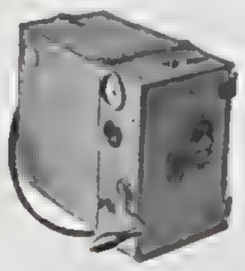
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Find in the NEW PREMIER PATHÉSCOPE just what they need to entertain, interest and instruct.

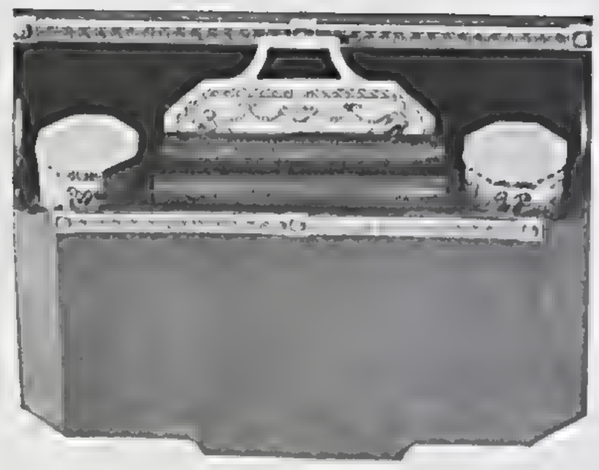
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Agencies in Principal Cities



A very welcome equipment in the new Haynes enclosed models is this vanity-case of solid mahogany with dull silver mountings

MOTOR NOTES

(*Continued from page 116*)

nowadays to the details of fitting for closed cars. As has been suggested in these columns heretofore, the so-called stock body of the better type now shows approximately the same refinement of detail which, in past seasons, was obtainable only in the body made to order. Great care has evidently been taken with the design and workmanship of these interiors. The seating arrangement of the coupé, for instance, which accommodates four passengers, is delightfully simple. Locker space is provided at the side of the rear seat, and in this, as in other of the closed models, the vanity-case and smoking set—the latter equipped with an electric cigarette lighter, of course—are made of mahogany with fittings of dull silver. Floor heaters increase the winter comforts in these models. The windows are controlled by regulators of simple and rapid operation, so that the temperature of the car and the amount of air admitted are under instant control.

Among the interesting models of the season are those of the Holmes six-cylinder car. This is an air-cooled automobile of sound mechanical design, and it has now been fitted with several body forms which give it an appearance quite as pleasing as that of cars carrying the conventional radiator. One notable feature of these new models is their low-hung effect which has been cleverly achieved in spite of the fact that springs of the elliptic type are used in both the front and the rear. In the current models of this make, the cylinders each have three valves, making for greater flexibility of performance and adding motor power.

Despite the rather chaotic conditions of export trade at present, the American automobile continues successfully to invade countries on the other side of the Atlantic and even on the other side of the world. King Alfonso of Spain now has in the royal garage ten American-made Cadillacs,—five of the open and five of the closed type. But Alfonso, the most democratic of kings, is not alone among royalty to choose this eight-cylinder model of American make. The Queen Mother of Siam is the possessor of two, to the possible chagrin and the certain surprise of the sacred white elephant.

For the occasional bit of trouble and for the more frequent occasions of the road when one desires vision at night outside the range of one's ordinary headlights, for sign-board reading and the like, it is very convenient to have a search-light. One of the best designed of these lights has a concealed bulb throwing an indirect but powerful light without glare. A focusing device adds to the utility of the lamp, while a mirrorscope, attached to the lamp, makes the mounting a useful one even in the daytime; price, $10.

The PATH *that* FASHION CHOOSES

(*Continued from page 94*)

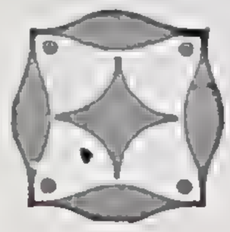
type of heel is found on pumps, oxfords, and evening slippers, in every boot shop.

Silver slippers seem to have found a permanent place in the wardrobe of the well-dressed woman, and one reason, for this no doubt, is the fact that they can always be depended upon in an emergency. If one discovers at the last minute that the satin slippers which match one's gown are soiled or if, in putting them on, they should rip, there is the reliable silver slipper to meet any frock or any situation. One of the most attractive of the new silver-brocaded slippers is illustrated in the middle sketch at the bottom of page 94. The design is a small allover pattern which is the best type of design for slippers.

The high black shoe in the middle above the bottom sketch on page 94 has facings at the front of black satin which give it chic, as well as a decorative touch. This same shoe is to be had in tobacco brown kidskin with facings of nut brown satin. Both models are very smart when worn with the correct type of afternoon dress. Another novelty, especially for the woman possessing a long slender foot, is shown at the lower right on page 94. The top of this boot is of black moire, and the vamp is of black satin.

The high shoe sketched in the middle at the top of page 94 is intended to accompany a suit or cloth dress, and is a combination of brown leather and a beautiful quality of tan cloth with tan suède facings for the eyelets.





Tweedie Pattees

The Accepted Mode For Sports Wear

TWEEDIE Pattees invite you to step out. They are snug and warm and very smart.

Whether dressed for hiking, golf, motoring or sports upon the ice, Tweedie Pattees give your feet as much grace as when you are costumed for the evening.



Fitting as they do with the snugness of a glove, taking the contour more than half way to the knee, refusing to sag or gap at toe and heel—without fussy buckles—Tweedie Pattees add the last touch to your out-of-door apparel.

Tweedie Pattees, like the smart Tweedie Boot Tops, are beautifully made of exclusive Tweedie materials in a variety of delicate tones. The label sewed in every pair stamps the genuine and insures perfect fit. If your favorite shop cannot supply you, write us—we will advise you where, in your locality, they are to be had.

TWEEDIE BOOT TOP COMPANY
St. Louis, Mo.





WITH the children playing around the house all day, you want them to look trim and neat, if callers drop in.

Kaynee Blouses give your boy a clean-cut, manly appearance, and they withstand the hard wear boys give their clothes. Every detail on a Kaynee Blouse is perfect—lock-stitch seams, well-cut collar, trim shoulder line, buttons firmly sewed on, neat finish at the waist, instead of the elastic or dangling draw-strings found on inferior blouses. Kaynee Blouses are made of the best sunfast and tubfast materials—you can even boil them without fear of the colors fading.

And then--there are those adorable little togs for the tiny youngsters—creepers, rompers and wash suits of the finest materials, all daintily made.



KAYNEE
BLOUSES

"Let them grow up in Kaynee" Creepers, Undertogs, Pajamettes, Rompers, Wash Suits, Blouses, Shirts.

The KAYNEE COMPANY, *Cleveland, Ohio*



Mattie Edwards Hewitt

For a delightful luncheon table arrangement, white modern French ware on a mirror stand makes the central decoration, while the glasses are apple green. Cherries in the graceful baskets add a bit of colour, and the flower decorations are white hyacinths

FOR THE HOSTESS

AMONG the most enjoyable of informal evening entertainments is the chafing-dish supper. Even for grown-ups, having a share in the preparation of one's own party has its own attraction, and delights which never lose their charm attend the gathering of a group of congenial people before a crackling fire, around a table where a clever hostess is preparing some delectable chafing-dish concoction.

MAKING EVERYTHING READY

A metal tray should always be placed under the chafing-dish to protect the table and to prevent any possibility of fire. It is also a good plan to have at hand a pan of hot water in which the utensils may be dipped if desired. Most of the ingredients for the various dishes are prepared beforehand and are placed with the serving dishes, napkins, and other necessary equipment, on a convenient tray.

The possibilities of the electric chafing-dish are innumerable, and the number of delightful dishes that one may turn out from it are as surprising as the contents of the miraculous pitcher.

EGGS CHEVALIER

In the preparation of eggs chevalier, four anchovies freed of skin and bones are chopped fine and mixed with half a pint of good stock, the yolks of six eggs, and the beaten whites of two. Salt, pepper, and parsley are added to the mixture, which is then ready to be cooked in the pan. It is stirred over the blaze until smooth, when it is poured out in a bowl while the bottom of the same chafing-dish pan is covered with toast. Over this, the anchovy sauce is poured, and grated cheese is sprinkled on top. The pan is covered and then cooked over hot water for ten minutes.

FISH TALLY-HO

One of the most attractive of chafing-dish recipes is fish tally-ho. The yolks of four hard-boiled eggs, mixed with one teaspoonful of anchovy essence, are added to a sauce made in the chafing-dish with two tablespoonfuls of butter, two and a half tablespoonfuls of flour, and two cupfuls of milk. Two cupfuls of cold, boiled, flaked fish are then poured in, and the mixture is heated through and served with a garnishing of the egg whites cut in rings.

SHRIMPS GREENWICH

A large lump of butter is put into a chafing-dish with one tablespoonful of flour, a little salt, cayenne, one and one-half teaspoonfuls of Worcestershire sauce, and two cupfuls of milk. When the mixture is hot, two hard-boiled eggs chopped fine and one can of shrimps are added to it, and it is allowed to come to a boil. The mixture is served on hot toast and garnished with slices of hard-boiled eggs.

CRAB MEAT RIVINGTON

To the yolks of two hard-boiled eggs, rubbed smooth with a tablespoonful of butter and two of flour, is added enough hot milk to make them of the consistency of cream. This mixture is placed over the hot water pan and stirred until the flour is cooked; it is then seasoned, and the whites of the eggs chopped fine, a gill of sherry, and crab meat broken into large pieces are mixed with it. When heated thoroughly, this mixture is served on toast.

BROWNED MUSHROOMS

Two pounds of fresh mushrooms are peeled and washed in water containing a little vinegar to preserve their whiteness. After they are well drained, the heads are sliced and the stalks chopped in bits. The heads are fried a light brown in olive-oil with the addition of two tablespoonfuls of chopped shalots, two bruised cloves of garlic, and the chopped stalks. As much of the oil as possible is then drained off, and into the mushroom mixture is put two ladlefuls of tomato sauce, a little melted beef extract, salt, white pepper, and a dash of cayenne. This is boiled for two minutes, and a little lemon-juice and chopped parsley are put in just before taking the pan from the fire.

CHICKEN SOUTHERN

Chicken southern is a delicious supper dish. Two tablespoonfuls of flour are stirred into three tablespoonfuls of butter melted in a chafing-dish. When this is smooth and frothy, a cupful of chicken stock is gradually added and stirred in the pan for three minutes. Into this is then stirred a cupful of cream, followed by a mixture consisting of a chicken liver chopped with three hard-boiled eggs, and a quart of cold chopped chicken cut in small pieces and seasoned with salt, pepper, and nutmeg. This is allowed to simmer for ten minutes. The yolks of four eggs beaten with four tablespoonfuls of cream are then stirred in, and the mixture is removed from the stove. Four tablespoonfuls of sherry and one of lemon-juice are added, and the dish is ready to be served at once.

(*Continued on page 122*)



These Beautiful DERRYVALE GENUINE IRISH LINEN TABLE CLOTHS may be had from $7.50 up

IF the beauty and quality of Genuine Irish Linen has given you the impression that they are expensive, these "Derryvale Genuine Irish Linen" Table Cloths will prove to you that they are most economical. The illustrations show some of the many beautiful "Derryvale Genuine Irish Linen" Table Cloths, in round designs.

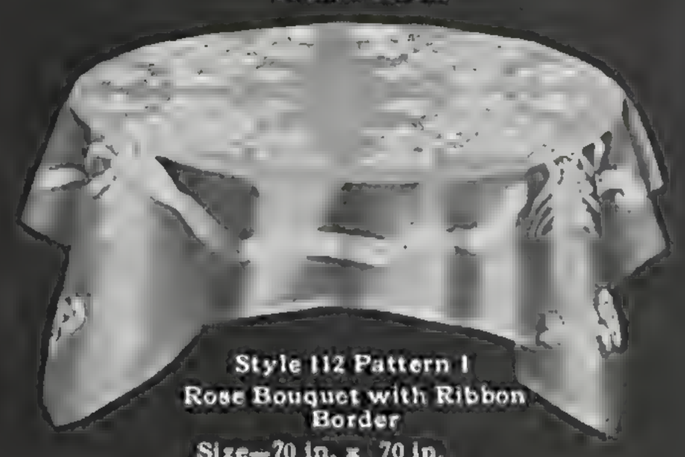
Write for the "Derryvale" catalog.

A GIFT that will appeal and go straight to the heart of every woman is the HOLIDAY SPECIAL pictured below. One of our fine "Derryvale Genuine Irish Linen" Table Cloths of exquisite design and splendid quality.

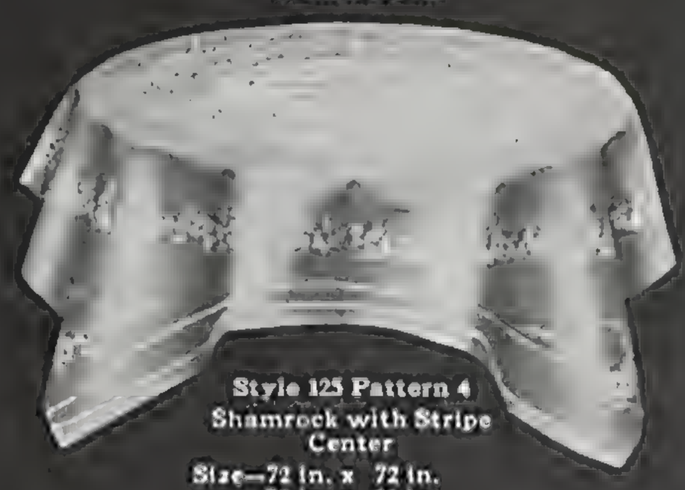
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Style 103 Pattern 5
Thistle and Ribbon
Size—70 in. x 70 in.
70 in. x 88 in.
70 in. x 106 in.



Style 112 Pattern 1
Rose Bouquet with Ribbon Border
Size—70 in. x 70 in.
70 in. x 88 in.
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Style 125 Pattern 4
Shamrock with Stripe Center
Size—72 in. x 72 in.
72 in. x 90 in.
72 in. x 108 in.

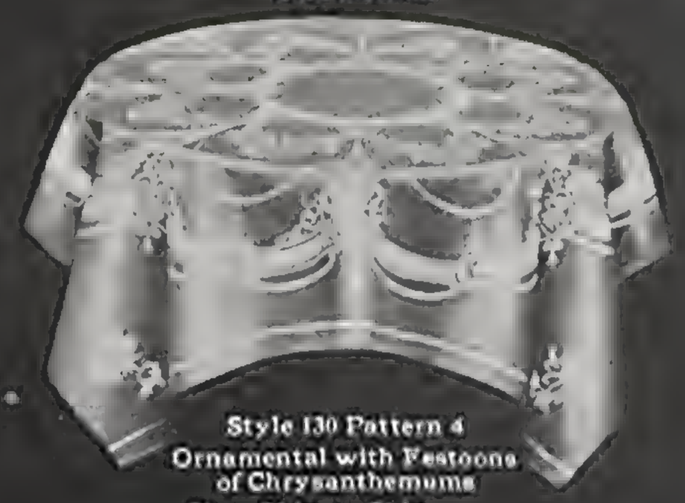


HOLIDAY SPECIAL $12.50

Ribbon and Chrysanthemum, Plain Center
Style 121 Pattern 2 Size 72 in. x 72 in.
IN AN INDIVIDUAL GIFT BOX

Sold regularly at $15.00 Specially priced for this sale only
May also be had in larger sizes. 72 in. x 90 in. at $15.00 72 in. x 108 in. at $18.00

WE will include with this offer, Free of cost, one of our instructive and entertaining books "How to set the Table for Every Occasion," usually sold for 50c.



Style 130 Pattern 4
Ornamental with Festoons of Chrysanthemums
Size—72 in. x 72 in.
72 in. x 90 in.
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"DERRYVALE Genuine Irish Linens" are sold in most Cities by one Department Store Exclusively. We do not sell at retail, but if you cannot locate this store in your City, mail us your personal check, post-office or express money order or cash (if you register the letter) and we will ship this special Holiday Offer direct to you, Express Prepaid.

DERRYVALE LINEN COMPANY, Inc.
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This Model illustrates
The Mangone Coat
of dignified simplicity

Mangone Models

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THEY ARE TO BE HAD AT
THE ONE SMART SHOP
IN OVER ONE HUNDRED CITIES IN
THE UNITED STATES AND CANADA

IF YOU DO NOT FIND MANGONE MODELS AT THE SHOP YOU PREFER, WRITE
MANGONE, NEW YORK

FOR THE HOSTESS

(*Continued from page 120*)

SWEETBREADS ITALIAN

One of the savoury dishes which may be prepared in the chafing-dish has a foundation of sweetbreads. A parboiled sweetbread is placed in a mould; when cold, it is cut in half-inch slices which are rolled alternately in cracker-crumbs and beaten egg. Then thin slices of bacon are put in the chafing-dish and, when they are well browned, the sweetbreads are added to the bacon and cooked thoroughly till done. Cooked in this way the sweetbreads have a very delicate flavour.

LOBSTER SAINT FRANCIS

Lobster lends itself deliciously to the after-theatre menu. With two tablespoonfuls of butter, melted in the chafing-dish pan, are mixed a tablespoonful of flour, a little salt, cayenne, and a grating of nutmeg. When this mixture is stirred smooth and free of lumps, a cupful of cream, a gill of sherry, the meat of a lobster cut into small cubes, and two hard-boiled eggs cut in slices are also put into the pan. When very hot, this is served on toast and garnished with thin slices of lemon.

LOBSTER NEWBURG

Another reliable and deservedly favourite dish is lobster Newburg. A lobster cut into small pieces is cooked for ten minutes in a tablespoonful of melted butter and a cup of sherry wine. A half-cup of cream and a little salt and pepper are then added to the mixture, and it is allowed to continue cooking till very hot, but not boiling. At the very last, the yolks of three eggs thoroughly beaten and mixed with a tablespoonful of cream are poured in. This should not be allowed to cool, but should be served immediately.

JAPANESE SHRIMPS

Japanese shrimps are easy to prepare and very good. To two tablespoonfuls of butter and two of flour stirred together is added a pint of boiling milk. This is stirred until thick, when a cupful of strained tomatoes, a quarter of a teaspoonful of soda, seasoning, and, last of all, a sufficient number of picked shrimps are added. This mixture is served on toast, with garnishing if one likes, as soon as it is very hot.

CHEESE HONEYWELL

Dishes with a foundation of cheese lend themselves admirably to chafing-dish cookery, and this is an attractive variation of the usual Welsh rabbit. Two and a half cupfuls of grated cheese, melted in a pan set over boiling water, are seasoned with salt and Hungarian red pepper. After four tablespoonfuls of ale are added to it, it is poured on rounds of buttered toast.

OYSTERS BAISLEY

Into half a pound of cheese, melted in the chafing-dish with a tablespoonful of butter, are mixed the beaten yolks of two eggs and half a pint of oysters with their liquor. This mixture is heated until the oysters are quite plump. Bread is toasted on one side only, and this mixture is served on the untoasted side of it.

BREVOORT

To a gill of salad oil which has been heated, are added two chopped onions and a sliced garlic. When the oil is browned, three pounds of fresh fish of any desired kind, cut in small pieces, twelve fresh mussels, salt, pepper, one sliced lemon, three sliced tomatoes, and one pint of white wine are placed in the pan and cooked for half an hour. If necessary, a little water may be added also. This mixture is served on hot toast with a little chopped parsley sprinkled on top.

SARDINES ROMA

In preparing sardines roma, two tablespoonfuls of olive-oil are heated, and a can of boneless sardines which have been drained and skinned, are sautéd in it. While hot, they are seasoned with salt, pepper, and a little lemon-juice, and each one is laid on a narrow strip of toasted bread.

OYSTERS HOLLAND

This is a savoury way in which to prepare oysters for a chafing-dish supper. Two small green peppers are chopped fine and fried for five minutes in two tablespoonfuls of butter. Then are added twenty-five oysters with half a cup of strained oyster-juice, a saltspoonful of salt, and a dusting of white pepper. These are allowed to simmer for five minutes, when half a glass of sherry is poured over them. After this, they are allowed to heat for a minute more and are poured over buttered toast fingers.

CALF'S BRAINS

Calf's brains should be prepared in advance by being carefully washed and parboiled for fifteen minutes in water containing vinegar, dried, freed of skin and fibres, and divided into pieces. When preparing to serve them, they are seasoned with pepper and salt, and each piece is dipped alternately in cracked crumbs and egg and fried in olive-oil. When deliciously browned, they are served very hot on a napkin.

TONGUE CLARIDGE

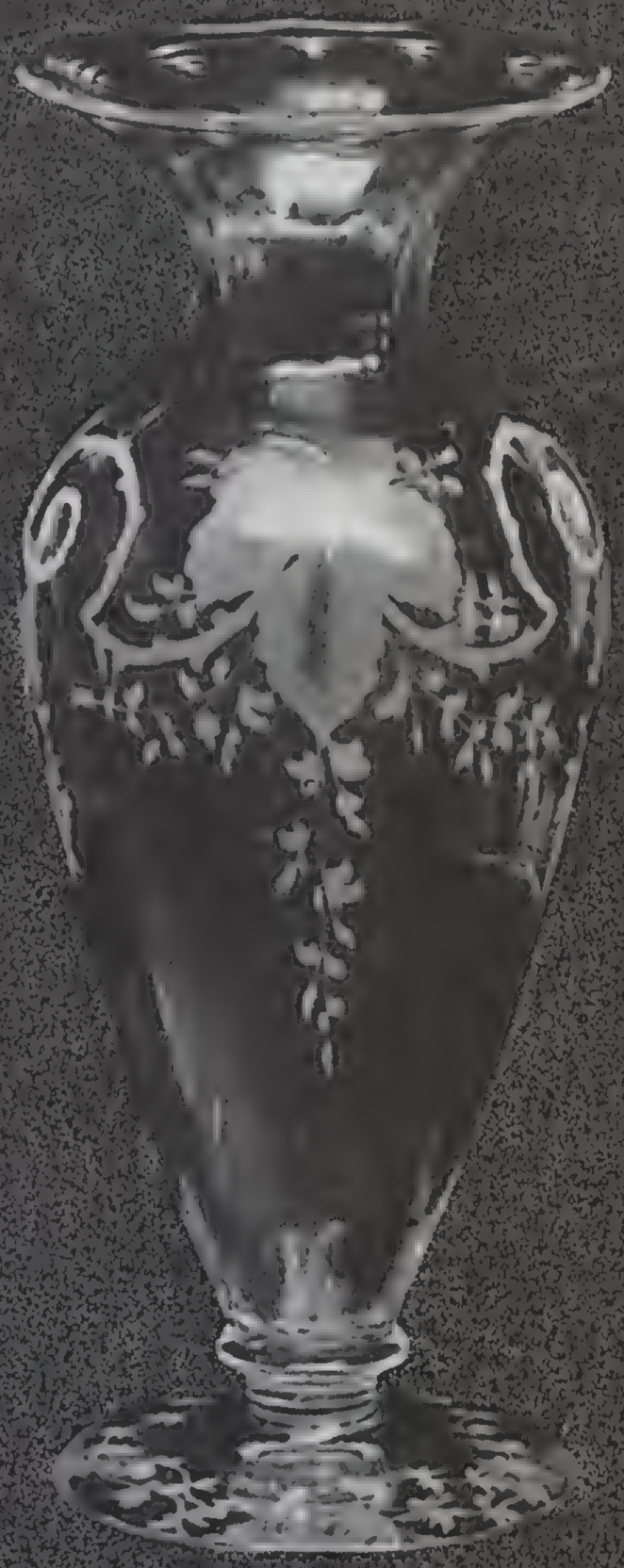
An extremely attractive chafing-dish recipe is tongue Claridge. Cold boiled tongue is cut into slices a third of an inch thick, sprinkled with salt and pepper, dipped in egg and cracker crumbs and sautéd in butter. The slices, when browned, are put on a plate and covered with tomato sauce; this sauce is made by cooking a cupful of tomatoes with a sliced onion, rubbing them through a strainer, and adding two tablespoonfuls of butter and two of flour and seasoning. When the flour is cooked, the sauce is ready to serve over the slices of tongue. This sauce may be prepared beforehand.

KIDNEY SEABURY

Kidneys which have been skinned, cut open lengthwise, and soaked in water and salt for a half hour, are cooked for ten minutes in melted butter. They are then sprinkled with salt and cayenne and two tablespoonfuls of mushroom catsup are poured over them. They are served on hot toast.

BEEF NETHERLAND

Half a pound of smoked beef cut into tiny pieces is cooked five minutes in melted butter, then put aside to keep hot. Meanwhile, a tablespoonful each of butter and flour is stirred over the fire, and a cupful of milk is mixed gradually with it; then are added a teaspoonful of horseradish drained of vinegar, a saltspoonful of sugar, and a dash of cayenne. To this, after it has cooked slowly for ten minutes, is added the beef, and the dish is ready to serve.



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IT is rapidly becoming the vogue to use more fine crystal and cut glass. Families who have always prized their collections are now adding the latest Libbey art creations. These newest pieces are distinguished for their beauty of form and rare design. They breathe an atmosphere of quality possible only as a result of the long years of experience of Libbey artists and master craftsmen.

Exhibitions now being shown by the best dealers in your city

THE LIBBEY GLASS COMPANY, TOLEDO, OHIO



A Queen Anne Bedroom for Their Majesties

When they have grown too large for a crib, but are too small for a full sized bed—they are just right for this Queen Anne Bedroom Suite.

Each piece is a work of art designed for the convenience and comfort of the child during the years between the cradle period and graduation time.

Happi-tyme Nursery Furniture is a complete line of nursery furniture including all the pieces necessary to the modern nursery or playroom idea. Each piece is designed for the convenience and health of the child, and is a combination of features which mean a wonderful saving of time and strength in the care of children.

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Let us send you our booklet; "Kiddie Kare and Komfort" showing this special Queen Anne Bedroom Suite and a complete line of nursery and playroom furniture for the child from bassinet days thru his 'teens. We'll also tell you the name of the Happi-tyme dealer in your town.

The low-boy and the high-boy, favourites of Colonial days, made their first appearance in the days of Charles II



Metropolitan Museum of Art

ANTIQUES *of the* STUARTS

THE Renaissance which began in Italy in the fourteenth century, reached England via the continent in the days of the Tudor king Henry VIII and, as was seen in the first of this series of articles, dominated the Tudor period in English furniture. As it appeared in England, the Renaissance combined with its Italian elements the influences of the countries through which it passed,—France, Spain, Germany, Flanders, and Holland, and also influences from the East, brought back by the Dutch and Portuguese traders. It continued its development in England from its beginning in Tudor days throughout the varied reigns of the Stuart kings and even came down through Georgian days into our own Colonial homes.

VARIATIONS IN THE STUART PERIOD

So diverse were the influences that combined to mold the Stuart period and so varied the personality of the rulers who patronized or repulsed the arts in England during its course, that its decorative art is subject to great variations; this complication is further increased by the fact that certain English styles were not universally adopted, but were localized and known by the names of the districts which adopted them, such as Derbyshire, Yorkshire, or Lancashire. In order to make a more exact classification of the leading characteristics of this decorative art, it is usual to divide the Stuart period into three related periods, known as Jacobean, which includes the reigns of James I and Charles I; Cromwellian, the five years of the Commonwealth under Cromwell; and Carolean, the reign of Charles II.

The accession of James I, son of the famous Mary Queen of Scots, marked a great change in the ruling house of England. James I, who brought to the English throne the Scottish line of Stuart kings, was related to the Tudors only through his descent from a sister of Henry VIII, his great-grandmother.

BRILLIANT IRRESPONSIBLE KINGS

Weak physically, mentally, and, for the most part, morally, were these Stuart kings, lacking the Anglo-Saxon commonsense and sturdy frame of their Tudor predecessors. They were closely related with France (and therefore especially open to French influence in art and living both through the fact that Mary Queen of Scots was descended from the very powerful French Dukes of Guise. This relation was yet further strengthened by the marriage of Charles I with Henrietta Maria, the daughter of Henri IV of France and the Italian Marie de' Medici.

The Stuart reigns, with the brief interval of the five years' Protectorate under the Puritan Cromwell, covered practically all of the seventeenth century,—the century which witnessed the landing of the Pilgrim Fathers who transferred to New England the unbending severity of the Puritans, the founding of New York by the Dutch, and the settlement of Virginia by those

(*Continued on page 126*)



Mattie Edwards Hewitt

The long richly carved tables of oak and the walnut chairs with beautifully turned posts and cane back and seat which came to England from Flanders, are among the Jacobean and Carolean pieces greatly in favour in modern homes



THE classic design of Berkey & Gay furniture employs and combines motives taken from the enduring masterpieces of former periods and adapts them to the American home.

It is never commonplace. Neither is it a slavish copy of period styles. These are unsuited for modern use; they were designed for a physical and spiritual environment quite different from our own.

Berkey & Gay designers utilize these art treasures of the past as inspiration in creating furniture which fits the needs of the modern home and expresses its best aspirations.

The sturdy magnificence of the Spanish Grandee's home, for instance, would ill befit an American household; but Span-Umbrian pieces designed by Berkey & Gay as a modern adaptation are most appropriate for hall, dining or living room in the modest home, apartment or mansion. They retain the spirit and charm of the original antique, in lighter and more graceful proportions. Write us for name of nearest dealer.

An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request

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446 Monroe Avenue, Grand Rapids, Michigan

A comprehensive exhibit comprising thousands of pieces of Berkey & Gay furniture may be seen at our New York showrooms, 113-119 West 40th St., or at Grand Rapids. Visitors should be accompanied by, or have a letter of introduction from, their furniture dealer.



There is nothing like

REEDCRAFT

TRUE—there are all kinds of reed furniture. But, none the less, there is nothing like Reedcraft. For Reedcraft *is* Reedcraft—you begin and you end there. Furniture connoisseurs will tell you it is the *one* reed furniture of exquisite design and flawless workmanship.

There is nothing crude or cumbersome about Reedcraft. Only the finest selected strands of Ceylon reed are used. And—each Reedcraft creation is made *entirely by hand.* Each is a distinct and distinctive product of the reed worker's art.

Result? For sheer beauty and practical utility, Reedcraft is utterly beyond compare. What's more, it can be adapted to any decorative theme, any color scheme. Be sure to see our "Golden Azure" finish—you'll agree it is uncommonly effective.

And be sure to look for the name REEDCRAFT branded on the bottom of every piece of Reedcraft. It is there for your protection!

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ANTIQUES OF THE STUARTS

(*Continued from page 124*)

gay cavaliers from the court of the Stuarts who left to it a heritage of aristocracy, wit, and distinction, together with other traits less admirable. For the period of the Stuart kings may fairly be ranked as the most profligate, luxurious, and doubtless the most picturesque period of English history. Superficially brilliant clever men were these Stuarts, but strangely without moral standards and hopelessly lacking in statesmanship. Their character is well summed up in the mock epitaph written on the door of Charles II's bed-chamber:

"Here lies our Gracious Lord and King,
Whose word no man relies on,
Who never said a foolish thing,
And never did a wise one."

In many ways, the period has curious analogies with that of the later Louis in France, a century afterward, and it presents a contrast between the Stuart kings and the Tudor Henry VIII very similar to that between Louis XV and Louis XVI, and their predecessor Louis XIV. Like the Louis, also, the Stuart kings were patrons of the arts. It will be seen how clearly this character in the ruling house is reflected in the furnishings, as it is in the literature of the period.

THE JACOBEAN FURNISHINGS

Although so distinct from the Elizabethan as to its ruling house, however, the period of James I was, so far as its decorative furniture was concerned, largely a continuation of it. In days when New York was taking its first steps in Dutch leading-strings, furniture in England was still made of the same solid oak and followed the same picturesque but crude interpretations of Italian detail which had been used by the Flemish and the German builders who worked for Henry VIII and Elizabeth. The old chroniclers aptly expressed their opinion of Stuart England in the pithy remark that "when houses were builded of willow, we had oken men; but now they are come to be made of oke—the men are become willow."

As might be expected, such changes as there were in furniture were in the direction of increased elaboration and of that elaboration which tends rather to "constructed ornament" than to "ornamental construction." This was the period of the so-called "patchwork" furniture of strongly Flemish character; diamond shaped designs, in mouldings, were superposed on square panels; half-pendants, ovals, and rounds were glued onto panels, and pendants of all sorts hung from furniture. In the carving, forms in the shape of letters, known as the "S curve" and the "C curve" (Charles and Stuart, possibly), came into frequent use and were interlaced with the semi-circle in designs.

THE ORIGIN OF THE SUITE

Another innovation in this early Jacobean period was the development of a fashion of making chairs in sets, which had been hinted at in the later years of Elizabeth. The elaborate costumes of the day, with farthingale, padded jerkin, doublet, and wide trunk hose had encouraged the manufacture of fabrics, and elaborate upholstery not unnaturally became the chief novelty of the early Jacobean furnishings among the wealthy. Rich coloured velvets and silks were embroidered in gold and silver and pearls. This period also witnessed the founding of the famous Mortlake tapestry manufactures at Mortlake by James I, who was known, from the magnificence of his court, as the "Royal Solomon."

Charles I, the ill-fated monarch in whose reign the civil war, which had been brewing ever since the advent of the Stuart kings, culminated, costing him not only his throne but his head, was the first and almost the only connoisseur among the English monarchs, and he was a liberal patron of the art. Van Dyck, who has been credited with "teaching the English aristocracy how it ought to look," became his court painter. He was also the friend and patron of the great Flemish painter, Rubens, who painted in Antwerp for three thousand pounds sterling the decoration for the ceiling of the banqueting hall at the palace of Whitehall, where, but for civil war and the repression of all art by the Commonwealth, Van Dyck would have painted the walls with stories of the Order of the Garter. Charles I also purchased

(*Continued on page 130*)



Mattie Edwards Hewitt

The Jacobean period made much of the long dresser with many shelves which served for the display of shining pewter and silver. Carving gave way to turning on the hand-lathe, and use of needlework, as on the screen, added gay colour



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ANTIQUES OF THE STUARTS

(*Continued from page 126*)

the Raphael Cartoons and, as has been well said, "knew all the arts, except that of governing."

INIGO JONES, ARCHITECT

It was Charles I who was the patron of the first great English architect, Inigo Jones, who became "surveyor of works" to Charles I and dictator of English styles. Of him, Walpole cleverly remarked, in a later day, "England adopted Holbein and Van Dyck, borrowed Rubens, and produced Inigo Jones." Coming back to England from Italy, Inigo Jones copied closely the work of the Italian Palladio and brought to England a simplified Italian Renaissance architecture which was better suited to the warmth of the south than to the less congenial climate of England. Classic buildings with Greek façades, which began to take the place of the many gabled Tudor homes, were coldly out of place set in the midst of English lawns and shaded by English elms.

At that time, the work of the architect did not extend to the supervision of furnishings of the house themselves. Panelling, mouldings, mantels, stucco, and such details as were more or less architectural undoubtedly came under the architect's supervision, while the furnishings were of a very hybrid type combining the influences of the various foreign designs and craftsmen,—Flemish, Dutch, French, all very far from the exquisite and distinctly Italian work of Inigo Jones. This fact makes the actual copying of rooms of the time anything but desirable, but the tables and panelling are less severe and richer in carving than the Elizabethan ones and are equally in favour in modern homes. The Mortlake tapestries are treasures of art, nor are their designs neglected by the modern tapestry-weaver. Of chairs and smaller pieces, the variety is much greater than in the preceding period.

Wood-panelled chairs were not generally displaced until the middle of the Jacobean period, when the Flemish carved type came into vogue, a style which in England is called Jacobean or Carolean. The confusion in the decorative styles in this period is clear from the fact that these chairs sometimes exhibited the curious combination of a design of Flemish origin, a back topped with English crowned cupids, and legs and underbracing distinctly French. This is only one example of the complex intermingling of styles from which a distinctly English style was to develop under the great Georgian cabinet-makers. To meet the needs of the extremely wide costumes, there came into use a chair without arms, known as the farthingale chair, and varying according to the part of England in which it was made. This was a spindle or rail-back chair which had come originally from Italy and had reached England through Flemish and French influence. The walls of the Jacobean room were often panelled only part way up, and hung high above the panelling of the walls or at times over it were the woven tapestries and the so-called "tapestries" of cloth painted with mottoes, such as those which Beatrice has in mind in "Much Ado About Nothing," when she avers that she "learned her wit from the painted cloth hangings."



Hewitt

Marquetry is the chosen decoration of the Carolean furniture, and rarely lovely are its intricate designs and colour effects

Embossed and gilded leathers were much in use, with cloth of gold and the richest velvets and silks chiefly in green, yellow, and crimson for bed and window draperies. The curtains of the beds were seldom white, as in the later Colonial day, but were almost invariably of satin or dimity worked in coloured worsted. Fabrics most characteristic of the times were silk and wool damasks, satin, silk, and serge for the more elaborate furnishing, together with flowered chintz, glazed linen, East India printed calico, and much needlework, which is today one of the most approved of Jacobean upholstery fabrics. Many old pieces exist, and there are excellent modern reproductions.

The interior finish grew much richer in this period. Floors of private chambers were of inlaid wood, and ceilings were sometimes elaborately carved and sometimes painted, while small-paned windows often contained armorial devices in coloured glass.

It was during this time, also, that coal

(*Cont. on page 132*)



Metropolitan Museum of Art

The S-curve in the carving of chair-backs and stretchers is a notable feature of the period



Charles II introduced into England the Oriental lacquer, mastered in the days of William and Mary



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ANTIQUES OF THE STUARTS

(*Continued from page 130*)

found its way to popularity in spite of the petition to Parliament of the wisely conservative wood-mongers against the "smoake of the bottomless pit." This use of coal resulted in the changing of the fireplace from the huge affair of Elizabethan days to one of moderate size and Italian design; like their Italian prototypes, they were often of marble, carved and inlaid.

Tables of early days, rarely exceeding two feet and four inches in width, were still in use, for the days of the Stuarts, with the civil wars and contending factions, were not such as to lessen that feeling of insecurity which had long ago led the family of the manor-house to sit at table with their backs against the wall, that they might not be surprised by enemies. This custom necessitated the narrow table, since service must be from the front. For this reason, the early tables are of value chiefly as wall tables to-day, for they are too narrow to serve for present day dining-tables or even to be convenient as library tables.

THE PURITAN COMMONWEALTH

Short as were the years of the Commonwealth, its furniture is as distinct from that of early Jacobean days as was the stern Lord Protector from the art-loving Stuart kings. It was severe, solid, economical, reflecting in its every line strict Puritanism and drab monotony. Strength of construction took the place of comfort or beauty, for beauty (and therefore art) was considered almost synonymous with wickedness, and all the costly furnishings of at least nineteen royal palaces were destroyed or sold outside the country as "luxuries" not to be tolerated by Puritanism.

Cromwell chairs were uncompromisingly square with low padded backs, and their seats were covered with leather or, at moments of rare extravagance, with brocade and studded with large brass-headed nails. There was invariably an open space between the back and the seat of the chair—counteracting any tendency to luxurious ease—, and the front rail stretchers were raised or set back under the seat. In origin, these chairs were Dutch, and so many of these so-called "Cromwell" chairs were brought over from Holland at this time that chairs lost their prestige and came into common use in England for noble and commoner alike—an early assertion of the rights of the working people, no doubt.

The practicality and economy which marked the whole period of the Commonwealth are expressed in the chair-table, an origination of that eminently saving day which is still convenient on country house verandas and sometimes in the living-room of the bachelor maid's apartment, where it serves alternately as chair and table. This double usefulness is accomplished by means of a hinged section which may be chair-back or table-top. While an occasional stiff and heavy leather upholstered chair with its decorative great brass nails may also do duty in hall or library to-day, there is little else from this Puritan period which is suited to present-day comfort or needs.

THE RETURN OF THE STUARTS

Five years of severe Puritanism finally ended in the collapse of the Commonwealth and the restoration of the Stuarts in the person of "the Merrie Monarch," Charles II. With the returning king came all the banished Royalists, bringing with them the extravagance and luxury and love of beauty of the gay French court of Louis XIV. Everywhere, Flemish influence gave way to French influence; not only were the prim Puritan customs and furnishings replaced by French customs and French furniture, but even the furniture of the days before the civil war looked heavy and stiff to those returning from the luxurious elegance of the French court, and it was banished to make room for furniture of more elaborate French design. It became a period of gay extravagance. As in the days of Louis XV and Louis XVI, the great craftsmen worked to the tastes of the king's mistresses. There was silver furniture for Nell Gwynn and for Louise de Quéroualle, doubtless in reality the spy of Louis XIV. Furniture was heavily upholstered in velvet, and there was much needle-work in elaborate designs.

SIGNS OF CAROLEAN CHAIRS

The wide-seated or double chairs, known as "love seats," developed into short sofas, often showing still their twin origin by divisions in back and seat, while the upholstered straight-

(*Continued on page 134*)



Mattie Edwards Hewitt

After the Restoration, it became fashionable to announce one's Royalist loyalty by a crown carved in chair-back or stretcher. Table, seat, and chair illustrate the turning expressively called "the barley-sugar twist," which was characteristic of the late Jacobean and Carolean walnut furniture







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ANTIQUES OF THE STUARTS

(*Continued from page 132*)

backed chairs were even higher than the cane-backed ones and served to furnish support for the high and heavy head-dresses that were the fashion of the day. Bedroom chairs were made in sets and upholstered in velvet to match the heavy hangings of the tall canopied beds, the high posts of which were ornamented with plumes at the four corners. The wood frames of furniture had become more and more flattened and curved, with scroll legs and long curving arms with scroll ends.

In the tops of chair-backs and the front stretchers between the legs, the carved crown or the crown and cupid indicated that the owner was a good Royalist. This detail is of interest in dating antique pieces, for it is found only in such chairs as were made after the restoration of Charles II. The effort to make the furniture lighter and more easily movable had resulted in the use of cane for chair-seats and backs. This caning was in a style much more durable than that of to-day, woven of double lines of the cane, quite different from the modern single caning. Although Chaucer in his "Canterbury Tales" in 1400 mentions wicker chairs, cane was not in common use before the later Jacobean period and came into England about 1650, probably from China, as the result of the trading of the East India Company. Carolean chairs were high backed with spiral or spindle turning for the posts and with carved scroll work. The turning expressively known as the "barley-sugar twist" is characteristic of this period and was of Flemish origin. Day-beds with adjustable heads in the same designs as the chair backs also appear at this period.

RICH UPHOLSTERY FABRICS

The Carolean period was an age of embroidery, a time of elaborate fabrics in velvets, brocades, damasks, and Flemish leathers. Although rushes still covered the floors of public rooms, Oriental rugs were used on the floors of private apartments. Small rooms were hung with chintzes from India, while India prints were in fashion for bed-coverings, curtains, balustrade hangings, and table-covers. Prints of cotton or linen and embroideries took the place of present-day wall-paper, while the wall panels were richly elaborated with crests and heraldic devices.

Sir Christopher Wren's is the famous name of this day in annals of decoration, for he carried on the development of the Renaissance begun by Inigo Jones. The work of Sir Christopher Wren was filled with the French spirit, and it was much freer and less restrained than that of his predecessor; in the end, his style becomes almost baroque in its heavy profuseness. Evelyn has been credited with having introduced both Wren and the great carver of the Carolean period, Grinling Gibbon, to Charles II. A record in his diary tells of finding Gibbon in a secluded spot carving a copy of a crucifix by Tintoretto, and taking him to the King and Queen, who admired his realistic yet masterful carving. Charles II soon employed him on royal work, and many examples of his carving have come down to us.

It was due to the great fire of London in 1666 that Sir Christopher Wren gained his fame. At this time, some thirteen thousand buildings were burned, among them nearly one hundred churches in which works of art and furniture had been stored in the hope of saving them from the advance of the flames. Sir Christopher Wren was the master mind in the rebuilding of London, and so entirely did he develop architecture along Renaissance lines that punsters have dubbed it the "Wrenaissance."

MODERNIZING THE TABLE

The introduction in this period of the custom of drinking tea, coffee, and cocoa led to the use of small tables, the forerunners of our present tea-tables. The return of the Royalists to the playing of cards, those "Devil's Books" despised by the Puritans, also favoured the small table and gave popularity to the gate-legged or thousand-legged table which had made its first appearance in the reign of Elizabeth. A greater feeling of security after the restoration led people to move the dining-table out from the wall to the centre of the room and sit around it, beginning the development of the modern dining-table. At this time, too, "grandfather's" clocks and mirrors became important in decoration.

Since most of the silver plate was melted for coin in the troubled times preceding the civil war, there was little need of the cupboards and dressers which had previously been used to show it, and the chests gradually developed from those with one drawer to the familiar "chest of drawers." These, when set on a table or stand, became well known as the "high-boys" or "tall-boys" or "low-boys," so popular in Colonial days. In the Carolean period, these pieces were panelled with geometric patterns and rested on spiral legs, a fashion which had its origin in the East and came into England by way of Portugal or Holland. Chinese cupboards with glass doors and chests with "poker work"—burned wood patterns—were characteristic of the reign of Charles II.

THE WALNUT PERIOD

Walnut, which was much more easily turned than oak, had supplanted that hard and now scarce wood, and this walnut was very often covered with marquetry or even, in the last three years of the period, with lacquer. There was inlay of mother-of-pearl, bone, and ebony in designs which, during the unsuccessful negotiations for the Spanish marriage, took on Hispano-Moresque details. More often the marquetry was of arabesque acanthus design from Italy, done in light and dark wood. The marquetry was a true veneer, entirely different from the inlay of the Elizabethan period. A light wood veneer was laid on top of a dark one, and the two were cut together and then fitted and glued into place on a background of walnut or even of ebony. It is for this reason that in certain pieces of this date a dark pattern on a light ground will be found on one drawer or on one side of a cabinet-leg, and the same design will be found reversed on the next, a light pattern on a dark ground.

The realistic and highly decorative floral designs in many coloured woods were of Dutch origin and were very late. Many of the marquetry patterns were designed in an oval framework which connected by bands with the middle of each side of the cabinet door or drawer panel. These frames were often of a pattern known as oystering or "oystered" veneering, because of a similarity to the patterning of the oyster-shell in the cross-grained veneer of crotch walnut.

If one would judge of the date of the chairs of the Stuart period, it is simple to remember that the heavier the underframing, the earlier the chair.

(*Continued on page 142*)



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SEEN *on the* STAGE

(*Continued from page 75*)

be accorded to "Adam and Eva," by Guy Bolton and George Middleton. Each of these collaborators is an experienced craftsman; and their present piece exhibits the desired merits of sound construction and delightful dialogue.

Like most of our American plays, "Adam and Eva" is conspicuously lacking in originality of subject matter. The primary project is at least as old as the "Arabian Nights"; for the thesis of this comedy is nothing else than the romance inherent in a mutual exchange of destinies. A multimillionaire is nervously harassed by the constant exactions that are put upon his purse by the many members of his spendthrift family, and longs for the peace and quiet of some far-off lonely region of the world where even millionaires are not required to sign and mail several hundred checks at the outset of every successive month. The general manager of his extensive rubber business has endured for many years the adventurous life of a pioneer in the far-off heart of South America, and has returned to New York with an ardent desire for the peace and quiet of a comfortable home. When a change of scene is prescribed for the multimillionaire by the machinations of his money-grubbing physician, he suddenly decides to seek adventure at the flood-gates of the Amazon, and to leave his business manager in full control of the practical affairs of his exacting family.

The millionaire subsides from the scene; and Adam Smith—his general manager—is placed in the unusual position of being addressed, respectfully, as "Father," not only by the married daughter, but also by the unmarried daughter of his rich employer. Adam's preconceived ideas of the peace and quiet of family life are shattered very soon; but no shock can shatter his determination to do his duty as a model parent. Fortunately—although the authors of "Adam and Eva" do not announce the fact explicitly—this alternative father of a family has enjoyed the advantage of attending a performance of Clare Kummer's delightful comedy entitled "A Successful Calamity." Having learned a needed lesson from this antecedent play, Adam Smith soon subjugates the spendthrift members of his adopted entourage by telling them that the rubber business of their former lord and servant has been totally ruined by the fluctuations of a single day in Wall Street.

The hypothetic failure of the absent millionaire is accepted without question by the numerous members of his family. It never occurs to any one of them to buy a copy of the Wall Street Journal, in order to verify the rumour that this mighty rubber magnate had gone bankrupt. All of them, apparently, have enjoyed the privilege of attending a performance of "Turn to the Right!"; for which reason they turn useful when their source of subsidy is suddenly cut off, and retire to an abandoned farm in New Jersey, where—after only three months of earnest effort—they proceed to earn big money by the propagation of chickens and the fostering of bees.

When the rubber magnate returns from the seclusion of the upper reaches of the Amazon, he discovers—and the audience discovers with him—that the rumour of his ruin has been nothing more than a pretense whereby his deputy has sought to cure his family of the habit of unwarranted extravagance. Adam Smith—the model father—ultimately marries the younger daughter of his millionaire employer. This prepossessing girl is conveniently named Eva. Hence the title of the play.

This somewhat cynical analysis might seem to reduce the present piece to the status of one of the many presentations on the current stage that do not necessarily demand attendance. But this impression should be counteracted hastily by a positive assertion that "Adam and Eva" is both skilfully constructed and wittily written. Good workmanship is rare in these shoddy and neglectful days; and hats should evermore be doffed in honour of good workmen. Both Mr. Bolton and Mr. Middleton are thoroughly acquainted with their business; and the popular success of this collaborative undertaking should be properly applauded. Furthermore, the piece enjoys the great advantages of perfect casting and a stage direction that is irreproachable. The delicate key of comedy is easily maintained from the outset to the end by the harmonious contributions of every member of the cast. Prime merit for this rare achievement in the presentation of the play must be accorded to Robert Milton, who is one of the few stage directors in this country whose sense of art requires a meticulous attention to every conceivable detail.

"CIVILIAN CLOTHES"

DRAMATIC authors differ in their luck. For instance, when the curtain rises on the first act of "Adam and Eva," the audience is easily persuaded to believe that the scene is set in the Long Island home of a multimillionaire. This impression is conveyed by the tasteful manner in which Mr. Robert Milton has expended the funds ungrudgingly provided by Messrs. Comstock and Gest. On the other hand, although the first two acts of "Civilian Clothes" have been set by the imaginative author in two rooms of a fine ancestral mansion in Louisville, Kentucky, the wished illusion of elegance is almost profanely dissipated as soon as the curtain has been lifted. The scenery provided for this piece is horrible to look upon; and for this delinquency the manager must be regarded as responsible. Assuredly, it can not be the fault of Thompson Buchanan that his comedy has been handicapped with typical Morosco scenery.

For Mr. Buchanan is one of the few playwrights now working in our theatre whose every effort is worthy of serious consideration. The author of "A Woman's Way" is something more than a skilled contriver of self-sustaining plots and a clever writer of entertaining lines. His sense of life is even stronger than his sense of the theatre; and everything that he undertakes must be referred to the judgment seat of life itself for ultimate adjudication. He has written several plays, both good and bad; but he has never launched a play that was damnably neutral, nor obviously and expediently imitative of some antecedent piece that had succeeded somehow in attracting the attention of the drifting public.

Mr. Buchanan has not been heard from in our theatre for some time; for he has been busy, in the interim, as a battery commander with the A.E.F. in France. His latest comedy is derived from his sense of what is doing in our life, instead of being calculated from a more convenient sense of what is doing in our theatre.

The first and fundamental act of "Civilian Clothes" will remain memorable for a long time in our theatre; for the author has seized upon a theme

(*Continued on page 138*)



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SEEN *on the* STAGE

(*Continued from page 136*)

which is not only timely, but enduring. This nation—as our President declared in one of his impressive flights of rhetoric—went to war for the idealistic purpose of "making the world safe for Democracy." Four millions of our citizens—both male and female—were immediately drafted overseas for the more practical purpose of shielding France from the assault of Germany, or—to state the fact in other words—of shielding civilization from the assault of barbarism. But while this business was still in hand, a necessary and instructive lesson in democracy was imposed upon the millions who made up the A.E.F. Classes were levelled; and a common test of social competence was momentarily accepted for the common good.

But will this levelling of previously standing social inequalities last after the war has been won and been forgotten? Will the gallant hero in khaki continue to look like a gallant hero in civilian clothes? This is the pertinent problem that Mr. Buchanan has attacked in the first act of his current comedy. He reveals to us the comic incongruity imposed upon the situation of a recent Captain in the A.E.F., who had won the D.S.C. for bravery in action, when required to seek a readjustment to the altered regimen of peace.

The first act of "Civilian Clothes" is genuinely memorable as a passage of interpretative comment on our current life. Many of our girls who fell in love with gallant lads in khaki while the war was on, must have suffered an almost tragic sense of disillusionment when they subsequently saw their heroes of romance in common clothes. This thesis afforded to the author a firm basis for the erection of a monumental comedy.

Unfortunately, Mr. Buchanan was persuaded to develop this original project along lines that were traditional. To sustain his middle acts, he elected to repeat the pattern of "The Taming of the Shrew"; and, for his final curtain, he accepted a typical Morosco ending. Notwithstanding these defections from an initial purpose to follow the insistent current of high comedy, the piece is cleverly devised and eloquently written; but a potentially great play has gone to pot, because—after the first curtain fall—the author has been willing to shift the focus of attention from the major interest in characterization to the minor interest in plot. "Civilian Clothes" can hardly be accepted as a work of art—but it is one of those rare fabrics, with frayed edges, in which a sturdy sense of art may be clearly discerned.

"SHE WOULD AND SHE DID"

"SHE Would and She Did" was composed by a new playwright named Mark Reed, during the period of his apprenticeship to the instruction of Professor George Pierce Baker of Harvard University. This adventurous young gentleman returned—with duty done—from service overseas to find his piece accepted by so superlative an artist as Grace George.

"She Would and She Did" was severely slated by most of the first night commentators, because of the thinness of its subject matter and its basic lack of human interest; but these very points may be singled out for praise by a more leisurely reviewer. The test of prowess, for an author of high comedy, is the ability to develop an amusing piece from nothing at all, or from something that hovers very nearly on the verge of nothing. No artist could reasonably be expected to hammer a lace handkerchief from a piece of iron.

The basic theme of "She Would and She Did" is a matter of no importance; but Mr. Reed has utilized this theme as a framework for the public exhibition of an analysis of character that is punctiliously truthful. His play is almost perfectly constructed, and is, moreover, admirably written. His wittiest lines trip easily from the tongue,—as things said, naturally and inevitably, in the course of casual conversation.

The production of "She Would and She Did" was made illustrious by the memorable acting of Grace George, who is one of our very few performers who deserve the Distinguished Service Medal as artists in high comedy. Despite her long career upon the stage, Miss George has never appeared, on any previous occasion, under circumstances so superior to criticism.

Why, then, should the piece appear to be a failure? Here is a high comedy, written delicately by a very able author, and acted delicately by a very able "star". The answer to this question is that the minor parts are cast and acted in a heavy-handed manner. The necessary atmosphere of careless elegance is disrupted by the aspect and the behaviour of a preponderant majority of the people who are actually shown upon the stage. The hardest kind of piece to present successfully, in our commercial theatre, is the sort of comedy that deals airily with "much ado about nothing." But though his present piece may go down to disaster, Mr. Mark Reed should be celebrated for the soundness of his structural sense and for his rare gift in the writing of fluent and entertaining dialogue.

"NIGHTIE NIGHT"

"NIGHTIE Night," by Martha M. Stanley and Adelaide Matthews, deserves a generous reception, despite the fact that this piece merely repeats—with certain unexpected variations—the familiar formula of Palais Royal farce. An innocent husband is falsely suspected by a jealous wife of philandering with an actress who is dragged into his own apartment by the drift of a plausible plot and permitted to dash from door to door in pink pajamas until she is ultimately hidden—neither in nor under a bed on this particular occasion—but in a stationary wash-tub that is situated in the kitchen.

Of all the many forms of drama, farce requires the greatest degree of technical skill from both the authors and the actors; and in the case of "Nightie Night," this staunch requirement is more than adequately met. It is remarkable that two authors who were hitherto unknown should have revealed, in their first effort, an amount of technical efficiency that must veritably be regarded as astonishing. The action dashes onward with unimpeded rapidity; and there are no waste or waiting moments in the play. Furthermore, the farce is admirably acted. Francis Byrne, who plays the leading part, has been permitted, after many years of sedulous apprenticeship, to impress himself upon our public as one of the cleverest comedians in this country; and, amidst a generally admirable cast, Marie Chambers has made a reputation for herself by her deft enactment of a comparatively minor part.

"Nightie Night" is the first production launched independently by Adolph Klauber. The scenery is lovely to look upon; the casting is judicious; the stage direction is irreproachable; and, all in all, the theatregoing public deserves to be congratulated upon the ad-

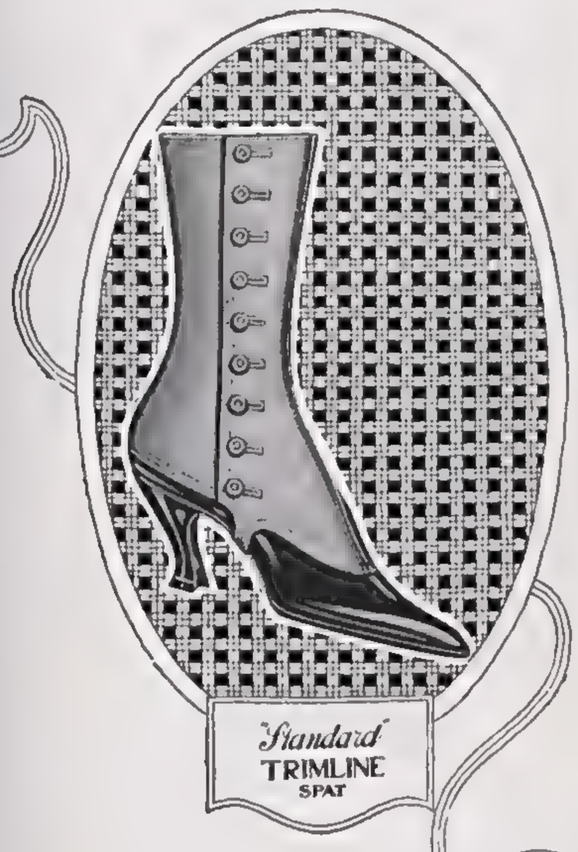
(*Continued on page 140*)



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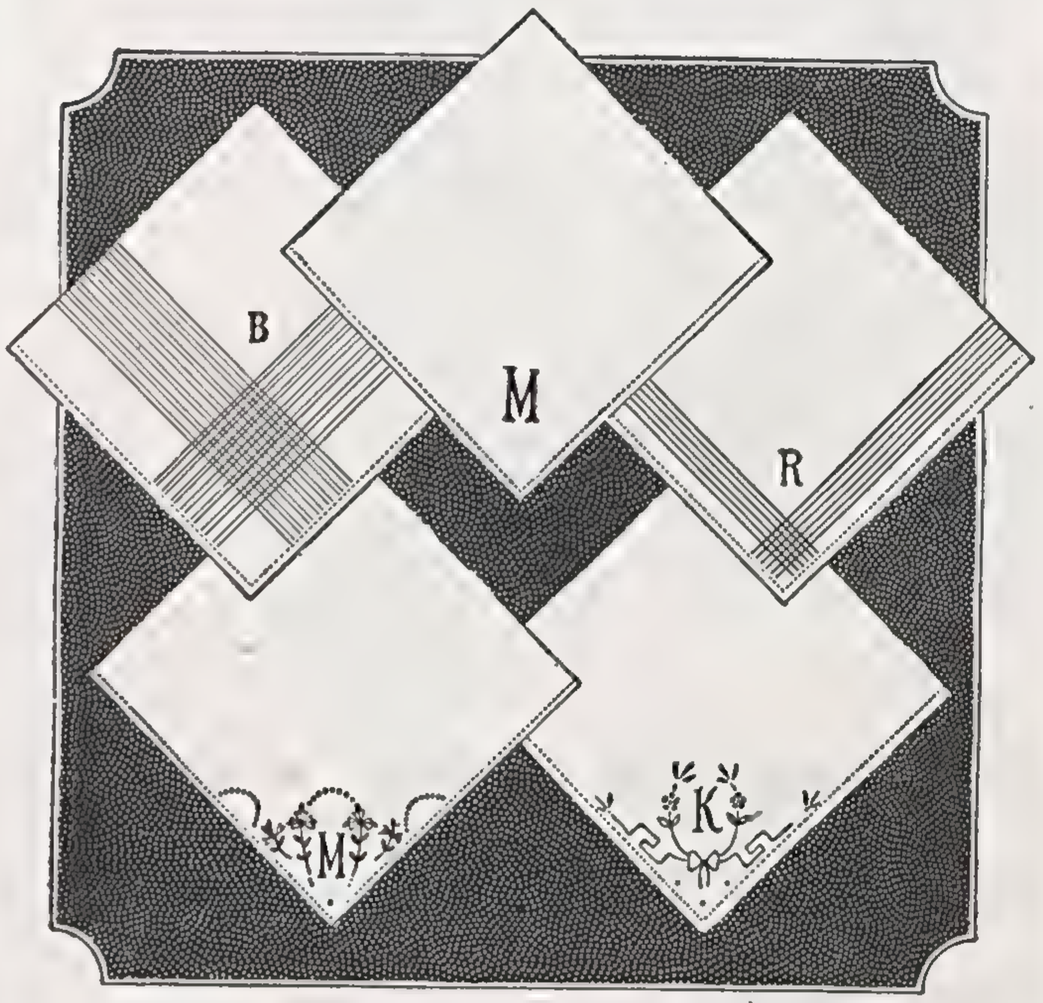
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SEEN *on the* STAGE

(*Continued from page 138*)

vent of a new manager who evidently means, from all appearances, to perform his functions properly.

"UP FROM NOWHERE"

EVEN if "Up from Nowhere" had not been signed by Booth Tarkington and Harry Leon Wilson, it would have been easy to discern that this piece had been prepared by a novelist, or by a pair of novelists. The method of the play, from the outset to the end, is narrative and not dramatic. The audience is provided, by word of mouth, with a retrospective report of many interesting incidents; but these incidents are not exhibited directly on the stage.

The hero—George Washington Silver by name—assures us frequently that he should be regarded as a highly romantic figure by reason of the fact that, in the past, he had played the leading part in many hypothetic plays that must have been more interesting than the present composition by Mr. Tarkington and Mr. Wilson. For when this hero talks of his previous adventures in Shanghai or Tripoli, we wish that we might be transported to those regions, in order that we might see with our own eyes (by virtue of a background waving of the wand of time) the very incidents that sound most interesting in the narrated retrospect.

Silver is a millionaire who has risen "up from nowhere." He knows nothing of his parentage; but he has a vague remembrance, culled from early recollections of an infancy in Houston Street, that his father must have been a Portuguese. This message of the authors is immediately controverted when Norman Trevor appears upon the stage to play the part. Mr. Trevor is utterly incapable of divesting his own charming personality of the notes of birth and breeding. But, in selecting the cast for "Up from Nowhere," the manager, Mr. John D. Williams—has proceeded even further in a veritable orgy of miscasting. Four performers —three females and one male—appear upon the stage and declare themselves, according to the lines, to be the children of George Washington Silver; but these four performers are so absolutely different in their respective attitudes toward even so little a matter as the pronunciation of the English language, that it becomes impossible for the audience to accept them as members of a single family, reared presumably amid identical conditions.

"Up from Nowhere" is a bad play; but it is rather entertaining, because the authors frequently summarize in retrospective prose some other and more interesting play that they might have written if the present piece had not immediately seized a monopoly of their attention. Furthermore, the production is made memorable by the admirable acting contributed by Cecil Yapp to a subsidiary rôle. In composing this incidental part of an old ship-captain retired from the tumult of the sea, the distinguished novelists who wrote the play have revealed their potency as literary artists; and Mr. Yapp portrays the part with a richness that could scarcely be exceeded by any other living actor on the stage.

"A REGULAR FELLER"

"A REGULAR Feller"—according to the programme—is "a new comedy by Mark Swan"; but the quickest way to review it would be to reprint, almost verbatim, any of a dozen notices that have been devoted, in past years, to similar plays by Winchell Smith or George M. Cohan. This is one of those pieces in which a small town is turned topsy-turvy by an enthusiastic pair of penniless youths who bluff their way into winning a million dollars over night, to the enrichment of their friends and the discomfiture of their opponents. In "A Regular Feller," the sudden fortune is made by the invention and sale of a puncture-proof tire; and the dialogue is richly thickened with the slang that is now current among the many people who drive cars. The mental foibles of the devotees of motoring are elaborately satirized; but, despite this superficial note of novelty, the piece may be dismissed as merely another imitation of "The Fortune Hunter" and "Get-Rich-Quick Wallingford."

James Bradbury contributes an amusing burlesque of a conventional rural character; but the other actors are not afforded many opportunities to display their prowess to advantage in this obviously outworn theme.

"SCANDAL"

"SCANDAL," by Cosmo Hamilton, is a vulgar, cheap, and meretricious play. A madcap girl is caught by her family, at a compromising hour, in the studio of a painter whose personal repute is tainted; and, to save her face, she suddenly announces that she has been secretly married to a blameless gentleman who happens to live across the hall from the apartment of the painter. Since the signal has been set for the calling of the first-act curtain, this gentleman is sportsmanlike enough to admit the soft impeachment.

The next act shows a bed. No bed, no drama,—as we used to say in the dear old days when Mr. Belasco was beginning to elevate the stage. The bed belongs to the madcap girl who has assured her family that she is married to the spotless gentleman. This gentleman enters the bedroom of his hypothetic bride, locks the door, rips off her gown, flings her into the bed, unlocks the door, throws the key at the lady, and makes a manly exit from the premises. He informs the heroine, with his parting words, that, even if they should be stranded together on a desert island, he would have nothing to do with her; and the heroine appears to be nonplussed by the delivery of this heroic speech.

A month later, however,—for we are now in the third and final act,—the hero begs forgiveness for his cruel words. He has learned to love the heroine, and he humbly entreats her to become his bride in fact as well as in name. She succumbs to this entreaty; and a strangle hold brings down the final curtain.

From the critical point of view, there is no merit to be discerned in this tawdry composition. The plot is preposterous; the attempted characterization is untrue to life; and the dialogue is stilted and rhetorical. Seldom, in recent years, has a commentator been invited to listen to lines so obviously artificial. Mr. Cosmo Hamilton is not devoid of previous experience as a contributor to our commercial theatre; and it must, therefore, be presumed that, in the present instance, he has deliberately sought to make money by serving to the careless public a concoction compounded for the purpose of titillating the sense of sex. His play is not immoral; but it rather shamelessly reveals a basic lack of taste. The theatre is no place for Puritans; but, on the other hand, there is no necessary reason why so public and communal an institution should not be made safe for the attendance of the ladies and gentlemen of the audience.

(*Continued on page 142*)


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ANTIQUES OF THE STUARTS

(*Continued from page 134*)

It is the chair-foot, or leg terminal, which gives perhaps most aid in telling its period. The fluted foot was Spanish of the seventeenth century; the ball or bulb form was early Dutch or Flemish, while the foot of the Renaissance Italian chair, though having in its Roman prototypes lion's claws and balls, rested on square blocks, discs, or flattened balls, or frequently on parallel bars; the French leg and foot of the last quarter of the century was "S" shaped, or serpentine.

The reign of James II, which was a transition from the Carolean style to the Dutch of William and Mary, so familiar in our Colonial furnishings, had little furniture that was more than a development of that of the age of Charles II. This development was strongly French under the influence of Marot, one of the skilled workmen who, at the revoking of the edict of Nantes by Louis XIV, fled with so many other skilled craftsmen and artisans to England.

It is this reign of Charles II, which brings for the first time to English furniture an elegance which make it suitable for the modern drawing-room, and this was clearly a result of the French influence from splendours of the court of Louis XIV, at which the exiled Charles had lived during the Commonwealth. The tapestried walls, the Oriental rugs, the elaborate marquetry cabinets and tables, are rich additions to the modern room, while the tall, slim-backed, low-armed chairs, covered with elaborate designs in needlework, lend both dignity and colour. Although made as sets of sofa and chairs, there is not the monotony in these early pieces that there was in Victorial parlour suite, for on no two chairs was the needlework upholstery exactly alike, although it carried the same colours and similar, rather small-patterned designs. As single notes of decoration, the lacquered pieces may add interest and colour, but for the most part those of a later period will be more satisfactory than these early and crude beginnings of japanning.

The high-backed chairs with cane seat and back, which in Stuart days were used with loose seat cushions over the cane, have become favourites for tall, light, wall chairs in libraries, halls, and even drawing-rooms of a not too pretentious character. Their rather elaborate carving in smooth dark walnut makes them both serviceable and interesting, and as individual pieces, these chairs fit well into rooms of periods other than the Stuart. The characteristic furnishings of the period remain those of nobility and royalty. Not till the late seventeenth century did the work of the decorator extend beyond the homes of the aristocracy.

The next article of the series will consider the first of those most famous of all decorative periods, the periods of the French Louis, the strongest of all influences on the modern home. This period of Louis XIV, the first period of distinctively French design and inspiration, is that from which Charles II and the English Royalists brought their luxurious and much heralded extravagance to England.

SEEN *on the* STAGE

(*Continued from page 140*)

"LUSMORE"

"LUSMORE," by Rita Olcott and Grace Heyer, is a romantic drama derived from the ancient legendary of Ireland. Although the progress of the plot is perilously slow, the piece is properly constructed; and the dialogue is written with a literary eloquence that is unquestionably laudable. If this piece had been signed by William Butler Yeats, and had been presented—with adequately ostentatious modesty—for a limited series of special matinées, it would have been hailed as an important contribution to the current literary drama; but, offered to the drifting public as a popular "show," "Lusmore" suffered from the fact that it obtruded an appeal that was foreign to the hurly-burly of Broadway. Romance is not dead—by any means—in the tired mind of our theatregoing public; but as conditions stand at present, it has to be coated over with a pale cast of apparent realism.

"Lusmore" tells the legendary story of a youthful hunch back who is cast forth from his lands, because his neighbours regard him as a changeling who has been cursed from the cradle by inimical supernal spirits. In a mystic wood, beside a welcoming well, this outcast is cured of the hump upon his back by the magic of a singing chorus of friendly fairies. He at once becomes a knight in shining armour and does so gallant a deed that he is offered the hand of the fair-haired princess of his country; but he prefers to marry a faithful blind girl who has been reared in his own house as an undesired foundling and has loved him faithfully.

"Lusmore" is not, by any means, a bad play of its kind; and it might have succeeded in our commercial theatre if the public mind had not been powerfully oriented in another direction at the moment. The scenery designed by Mr. Livingston Platt was memorable for its loveliness; and many other notes of poetry could be caught by any casual attendant of this unusual production.

"THE MIKADO"

PLAYS may come, and plays may go; but fortunately for the public, the united genius of Sir William Gilbert and Sir Arthur Sullivan goes on forever. The latest revival of "The Mikado"—afforded by the Gallo English Opera Company—merely reasserted the undisputed fact that Gilbert and Sullivan still reign supreme in the realm of comic opera. Age can not wither them, nor custom stale their infinite variety; and their pieces have become like thoughts whose very sweetness giveth proof that they were born for immortality.

"The Mikado"—as presented by Fortune Gallo—is tastefully exhibited and admirably sung. Its abiding merit as a great piece is emphasized both to the searching and inquisitive eye and to the receptive and judicial ear. Past memories are not obliterated by the current presentation; but it is a good thing for the nation that so fine a repetition of an undisputed masterpiece of art should be offered to the public of that mystic, but potentially mighty region that is often carelessly dismissed by metropolitan commentators under the caption of "the road."



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ACTOR VERSUS MANAGER

THE theatre strike of 1919 is now a matter of history. So long as the struggle endured, the present writer refrained from expressing in print any opinions in regard to the merits of the controversy. As a member of the Dramatic Authors' Committee of the Authors' League of America, he was guided by the wise decision of that body to maintain—officially, at least—an attitude of neutrality; and the propriety of this decision was emphasized when a sub-committee of dramatic authors, headed by Augustus Thomas, succeeded ultimately in bringing the leaders of the warring hosts together and ending the strike. But now, when the fight is comfortably over and the passions of partisanship have been cooled down to a normal temperature, it is entirely proper to review in print certain aspects of the struggle which are of abiding importance to the theatregoing public of to-day.

THOSE WHO PAID THE PIPER

The theatre strike was called at six o'clock on the afternoon of August 7, by the Actors' Equity Association; and it was terminated at three o'clock in the morning of September 6, by the complete surrender of the Producing Managers' Association. The struggle lasted for one month, precisely; and the cost of the conflict, to all concerned, has been estimated at two million dollars. It must be noted at once that most of this financial burden was imposed upon the fifty capitalists who fought upon the losing side, and that comparatively little of this loss was distributed among the eight thousand labourers who fought upon the winning side. The war was won by economic pressure; and, in the short space of a single month, it was proved that the actor is better able to endure the loss resultant from a temporary shut-down of the theatre business than the manager.

The most that was sacrificed by any individual member of the Actors' Equity Association was four weeks' salary; but every actor is accustomed to be unemployed for more than four weeks at a time, and his annual budget is arranged accordingly. Furthermore, the strike was called in August, when a very large majority of the eight thousand members of the Actors' Equity Association would, in any case, have been out of work, or "resting." Needy members of the actors' union were easily sustained from funds provided by the public, at the rate of forty thousand dollars a week, in patronage of the superlative "shows" that were hurriedly rehearsed and launched under the general direction of an executive of genuine ability,—Lieutenant-Colonel Earle Boothe, A. E. F.

On the other hand, the managers were forced to face a deficit of several hundreds of thousands of dollars every week, because of the closing of their theatres and the interruption of their productions. It now seems marvellous that they were able to hold out for a month; but—in retrospect—it appears still more remarkable that they lacked the necessary vision to accept—before the calling of the strike—the very mild requests of the Actors' Equity Association, instead of choosing to defy the actors' union for three weeks and then kneeling down in a frank appeal for mercy throughout the course of the fourth and final week of the prolonged contention.

THE PRELIMINARY DEMANDS

Reviewed in retrospect, this strike—which ultimately cost the fifty members of the Producing Managers' Association not less than one million and five hundred thousand dollars—might easily have been averted if the managers had not been so "drunk with sight of power" as to assume that their authority was stronger than the united will of nearly all the histrionic artists in America. The three requests put forward by the Actors' Equity Association, before it finally resorted to the drastic act of ordering a theatre strike, were singularly mild in tenor and unassailable in justice. In the first place, the Actors' Equity Association proposed that eight performances should be regarded as a week's work by the actor, and that additional performances in the course of any week should be compensated at the rate of one-eighth of the actor's weekly salary; and, in the second place, the Actors' Equity Association proposed that, after an actor had rehearsed four weeks without remuneration in a dramatic production, or five weeks without remuneration in a musical production, he should be paid half-salary per week throughout all subsequent rehearsals. These two proposals were put forward merely as requests and not as demands. The Actors' Equity Association asked only that these matters might be arbitrated, and went so far as to secure the consent of Mr. Charles Evans Hughes and Mr. William Howard Taft as arbitrators. The Producing Managers' Association replied that—in respect to these two points—they could not possibly consent to arbitration. They expressed the reason that, if Mr. Hughes and Mr. Taft, both of whom were unacquainted with the intricacies of theatre business, should happen to decide against them, the economic structure of the theatre would be undermined. They asserted, most emphatically, that they could not afford to grant these two requests put forward by the Actors' Equity Association. Yet, as the strike progressed, the managers soon showed an eagerness not only to concede these two points, but also to go beyond them in granting financial concessions to the embattled and victorious actors.

MANAGERS' UNION AND ACTORS' UNION

The third and most important subject of discussion which precipitated the theatre strike was this:—the managers, grown fearful of the power that might accrue to the Actors' Equity Association if this society of artists should decide, by a general vote, to ally itself with the American Federation of Labour, organized themselves, for purposes of self-protection, into the Producing Managers' Association. Each member of this organization was required to post a bond—amounting to ten thousand dollars—to ensure his adherence to a stated policy of dealing with his actors, not as an individual employer, but solely in accordance with the dictates of this managerial union. Having asserted, by this emphatic gesture, the purpose of the managers to carry out in practice the principle of collective bargaining, the Producing Managers' Association proceeded to deny the right of the united actors to assert in practice the same principle of collective bargaining. The managers announced that they would never, never recognize the corporate existence of the Actors' Equity Association; yet, after three weeks, these same men appealed for mercy from the blows inflicted on their heads by a corporate society of eight thousand striking actors.

The sympathy of the public was with the striking actors from the start. The requests of the actors to be paid *pro rata* for extra performances on Sunday nights and holiday afternoons, and to

(*Continued on page 148*)



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ACTOR VERSUS MANAGER

(*Continued from page 146*)

be paid half salary for rehearsals protracted beyond a reasonable period, were obviously just; and the refusal of the managers to submit these points to arbitration was obviously inexcusable. Furthermore, the high-handed refusal of the managers' union to recognize the corporate existence of the actors' union may be described—in retrospect—as a manifest anachronism. To decline, in the present year of grace, to recognize the right of collective bargaining is merely to invite the sort of ridicule that would result from wearing in public a costume that is a quarter of a century behind the times.

When the strike broke, the only argument that the managers could summon to defend their tenancy of a position which appeared to be inexcusable from any other standpoint, was that the Equity actors—by obeying instantly the sudden call for a walk-out, had violated that provision of their current contracts which called for the delivery of two weeks' notice before terminating the agreements. In rebuttal of this charge, the attorneys for the Actors' Equity Association pointed out the fact that the Producing Managers' Association had formally declared—a considerable time before the strike was called—that the managers would no longer recognize the validity of article eighteen (the clause which required a submission of disputes to arbitration) in their existing contracts with members of the Actors' Equity Association. The striking actors claimed that the managers, by this announcement, had rendered null and void all contracts that had existed previously; and that, therefore, the sudden calling of the theatre strike did not entail an abnegation of contractual obligations. This questionable point (and, to the mind of the average outsider, the pertinence of the question seemed apparent and the decision of the question appeared to be of paramount importance) was offered, by both sides, for legal adjudication in the courts; but, befort a judicial decision could be handed down, the managers waived the point as one of the many items in their necessary programme of complete surrender to the actors of the Equity.

THE DIVINE RIGHT OF MANAGERS

As the strike progressed, the daily reaction of the general public became increasingly significant. The average patron of the theatres is singularly ignorant of the politics of the theatrical profession. When the walk-out suddenly occurred on the night of August 7, most of the people who were caught in the darkened theatres accepted with enjoyment the unusual adventure of returning to the box-office and getting their money back. Thereafter, for two or three nights, they came back to the theatre district and enjoyed—for nothing—the sidewalk harangues of several notable comedians selected from the ranks of the Actors' Equity Association. In this initial period, the public regarded the theatre strike good-naturedly as a family squabble between managers and actors which would be easily patched up in the course of a day or two.

This easy patching up, however, was long deferred by the persistent obstinacy of the Producing Managers' Association,—despite the fact that four-fifths of the members of this managerial union had advocated from the outset a graceful surrender to the obviously just requests put forward by the Actors' Equity Association. Mr. Shubert and Mr. Erlanger had so long enjoyed an undisputed empery of the American theatre that they remained unwilling to recognize the validity of any insurrection against the divine right of their authority, until a drastic depletion of their pocketbooks persuaded them to plunge downward to their knees in a frank appeal for mercy.

Now that the war is over, it is permissible for a non-combatant observer of its progress to call attention to the interesting fact that the members of the general public were repeatedly required to revise their previous opinions of the mental qualities of managers and actors. Throughout the four weeks of this hectic struggle, the actors behaved like business men and the managers behaved like histrions. The position of the striking actors was presented with dignity, and sustained without emotional oscillation, by Francis Wilson, Frank Gillmore, Grant Stewart, and Bruce Macrae. They asked, initially, for very little; as the strike progressed, they neither augmented nor diminished their demands; and, when the contest was finally decided in their favour, they did not invite their faithful followers to indulge in any orgy of victorious celebration.

EATING HASTY WORDS

Meanwhile, several members of the Producing Managers' Association had indulged in a display of histrionics which forced them, when the outcome was decided, to eat their hasty words. Both David Belasco and William A. Brady promised to retire finally from managerial activity if the actors should win the strike; but these promises were forgotten as soon as the fight was settled. George M. Cohan threatened to forego forever his previous activities as an actor, a playwright, and a stage-director, if the war should be decided in favour of the striking actors; yet the war has been decided, the striking actors have won the fight with flying colours, and Mr. Cohan has not yet adopted the doleful visage of Othello with his occupation gone. Arthur Hopkins—in his ungrateful capacity as spokesman for the Producing Managers' Association—was repeatedly required to issue statements to the press which were controverted, within a day or two, by cold facts or else by managerial retraction. Meanwhile, the leaders of the Actors' Equity Association refrained from making rash statements to the public: they relied upon the justice of their cause and waited patiently for the proper culmination of events.

When the final settlement was signed, it was the managers, and not the actors, who were forced to reconsider a series of hasty and injudicious utterances; and neutral observers of the conflict were required to remark that the managers—and not the actors—had displayed those faults of temper which are frequently excused under the more literary term of "temperament." David Belasco, George M. Cohan, William A. Brady, and other members of the Producing Managers' Association, reverted to the argument *ad hominem* to bolster up a losing cause. Meanwhile, the striking actors carried out their programme to its foreordained conclusion without appealing to the public through the momentary medium of sentimental comedy.

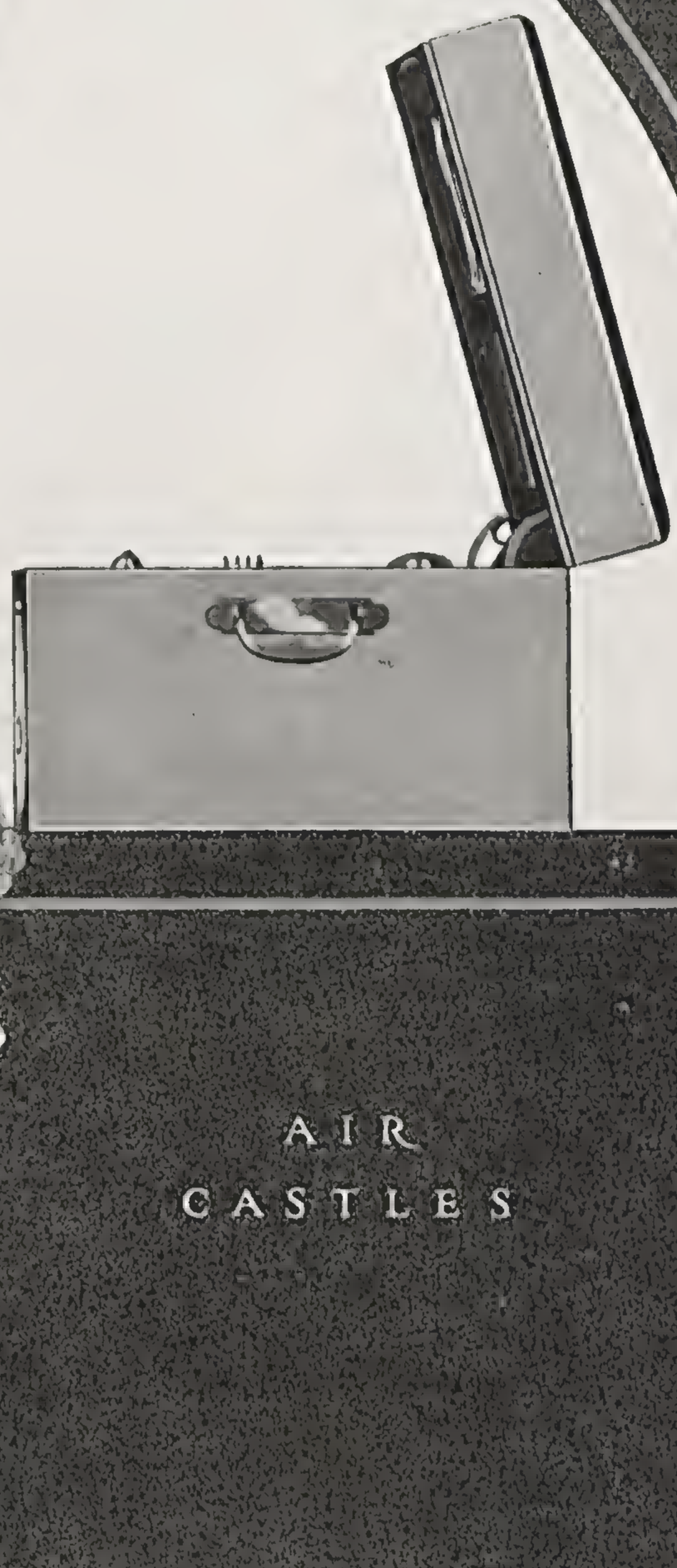
THE ACTORS' EQUITY SHOW

As the strike progressed, the theatregoing public was astonished, first of all, by the managerial capacity exhibited by the striking actors. This capacity was proved, at the early date of August 18, by the great "show" that was launched at the Lexington Theatre for the benefit of the relief

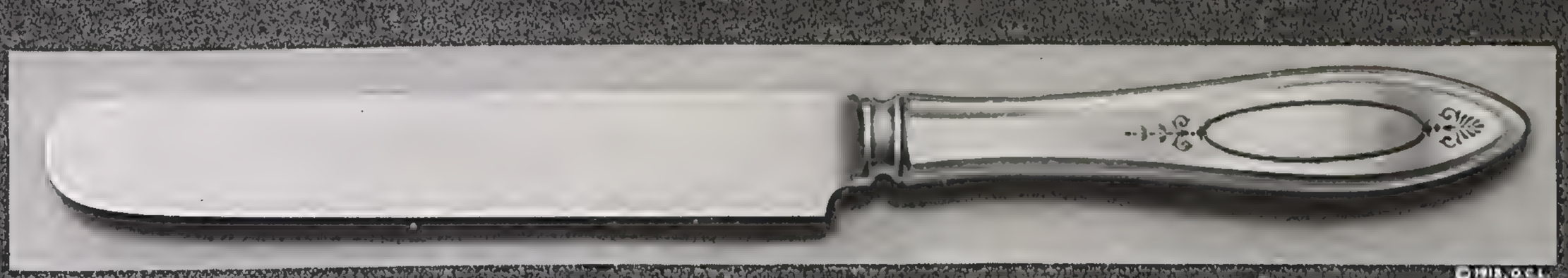
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COMMUNITY PLATE

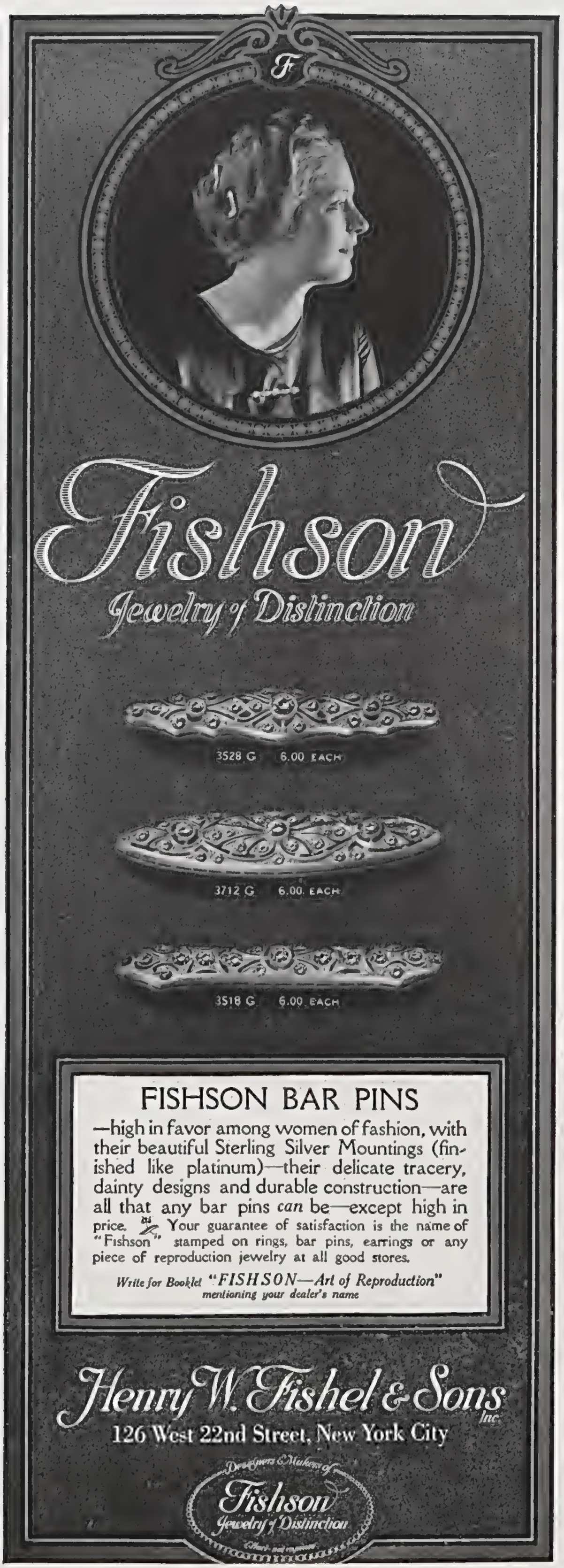




AIR
CASTLES



ONEIDA COMMUNITY, LTD.



ACTOR VERSUS MANAGER

(*Continued from page 148*)

fund of the Actors' Equity Association.

Long after the theatre strike has been forgotten by the general public, the series of gala performances presented by the striking actors, for three successive weeks, at the big playhouse on Lexington Avenue will be remembered by many thousands of grateful theatregoers. These exhibitions, of course, must be classed by the critic in the minor pigeonhole of "vaudeville," even though Ethel Barrymore appeared in the great dramatic rôles of Camille and Juliet, and though her brother, Lionel, repeated his perfect performance of the memorable last act of "The Copperhead"; but such "vaudeville" had never been seen before in the city of New York and may never be seen again till the youngest critic has died.

The great Equity Show, with its hebdomadary change of program, grew better and ever better as the weeks succeeded each other on the calendar; and many theatregoers will regret its sudden discontinuance, which occurred as a necessary consequence of the triumph of the cause that it was meant to foster. This epoch-marking exhibition was remarkable in three ways:—first, by reason of the range and variety of talent displayed by the unprecedented number of great performers who appeared upon the programme; second, by reason of the efficient business conduct of the undertaking; and, third, by reason of the rare and radiant spirit that breathed itself upon the congregated audience through everything that was said and done, both behind the footlights and in front of the house.

WHEN ACTOR TURNS MANAGER

The sheer artistic merit of the Equity Show was not surprising to the critical observer, in view of the fact that the Actors' Equity Association could freely draw from a reservoir heaped high with nine-tenths of all the histrionic talent in America. If any embarrassment was suffered in arranging the successive programmes, it must have been an embarrassment of riches. But the other two respects in which this exhibition was unique remain to be considered. In the first place, the striking actors easily outdid the stricken managers in the efficient business conduct of this gigantic enterprise.

A prospective patron—to imagine an hypothetic instance—stepped up to the box-office and bought a ticket from Captain Everett Butterfield; he presented this ticket to William Roselle, who tore off the stub and returned the coupon; he handed this coupon to Thais Lawton and was ushered to his seat. Each of the noted artists who successively contributed their mites to his convenience performed their humble functions quickly, quietly, and well. For instance, the famous actresses who served as ushers behaved like ushers and did not behave like famous actresses. The general manager of the front of the house, George Stuart Christie, reported, after two days of experience, that it was much easier to manage an enormous theatre than to portray a contributory part in such a piece as "Polly With a Past." Behind the curtain, the general efficiency of management was even more apparent. The long big show was run off smoothly, swiftly, and without a hitch.

ACTING FOR LOVE

But more significant still was the spirit that pervaded the entire undertaking. All of the noted stars who appeared upon the stage, and all of the scarcely less noted attachés who fulfilled subsidiary functions in the front of the house, donated their services for the benefit of the relief fund of the Actors' Equity Association. The hard-worked chorus girls were accorded a war wage of twenty dollars a week; but, out of this war wage, many members of the chorus cheerfully returned to the general treasury contributions that extended from two to ten dollars a week. It was also arranged to pay the stage-hands the usual emolument for their contributory services; but, when the pay envelopes were passed about, at the end of the initial week, every stage-hand returned his money to the general fund with the gentlemanly statement that he did not need the money at that moment.

It is a psychologic fact that any artist can do better when he is labouring for love than when he is working for money. In an ideal Utopia, all artists would have to be endowed, in order that their productions might spring spontaneously from the joy of working instead of being dragged forth by the enticements of remuneration. The primal fact to be remembered in regard to the Equity Show was that everybody, both behind the footlights and before, was enjoying the most vivid and amusing adventure of his life; and this spirit of enjoyment was communicated by contagion to the whole enormous audience. For the first time in the experience of the ticket-buying public, the theatre had become indeed a playhouse,—or, in other words, a house to play in. A pervading sense of playfulness asserted itself as the familiar spirit, or supernal patron, of the theatre; and the public was warmed up by this exhibition, as a laggard mind can be kicked into activity by wine.

The calm and businesslike efficiency displayed by the Actors' Equity Association in the conduct of its pre-decreed campaign to close up all the theatres in the country that were controlled by Mr. Shubert or by Mr. Erlanger was approached—or, possibly, excelled—by the calm and businesslike efficiency displayed by this same organization of embattled artists in the preparation of its counter campaign to provide the theatregoing public with its necessary meed of entertainment. The Entertainment Committee of the Actors' Equity Association—under the efficient command of Lieutenant Colonel Boothe—had quietly acquired a leasehold of theatre after theatre, in many cities distant from the centre of the struggle, and had placed many plays in rehearsal, before the theatre strike was suddenly terminated by the unexpected and complete surrender of the Producing Managers' Association.

"WHY THE MANAGER?"

To many outside observers who sympathized instinctively with the striking actors because of the obvious justness of their cause, the sudden termination of the war appeared regrettable, despite the fact that the final settlement entailed a complete concession by the Producing Managers' Association of all the points that had been specifically fought for by the Actors' Equity Association. The armistice was signed before the general public had been permitted to test, in practice, the validity of the plan—imagined under duress by the striking actors—to produce plays upon a cooperative basis and to present these plays directly to the public without enlisting the assistance of an intermediary manager.

Among those members of the neu-

(*Continued on page 152*)

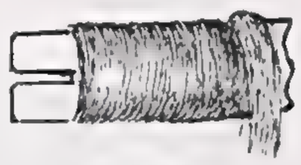
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RIGHT



WRONG

The proved superiority of the Nestlé Permanent Wave has caused many changes. New York society no longer goes in for the destructive hot iron wave or the nightly hair curlers. One by one they tried Nestlé Waving and when it was found not only harmless, but very beneficial for the hair, the case was settled.

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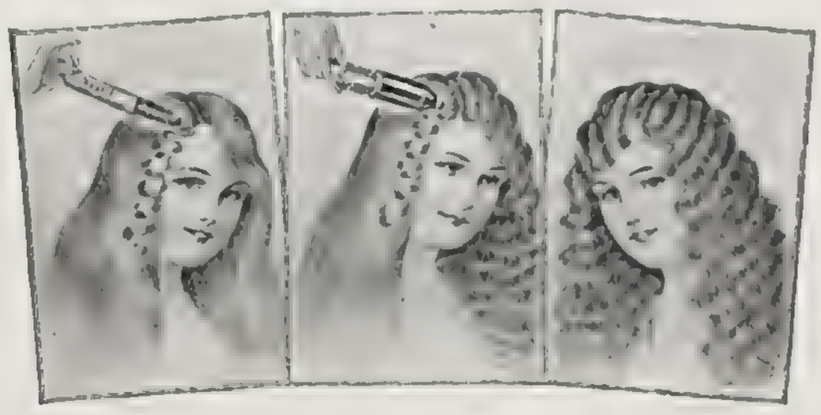
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M. G. Bame, 301 Bergner Bldg., Harrisburg, Pa.
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ACTOR VERSUS MANAGER

(*Continued from page 150*)

tral public who are most constant in their customary devotion to the theatregoing habit, the basic question, "Why the manager?", which was persistently obtruded throughout the course of the recent theatre strike, will not be speedily forgotten nor quietly ignored. The author is essential to the theatre; the actor, of course, is indispensable; but is there any necessary reason why the destinies of the drama should be controlled by a small group of clever gamblers who do not even claim to be possessed of any knowledge of those incalculable motives which result in the creation of dramatic art?

So long as the deadlock of the theatre strike appeared to be irresoluble, it was apparent to the public that the striking actors retained the manifest ability to produce plays in despite of the decision of the Producing Managers' Association to suspend the current course of mutual activity; but it soon became apparent, also, that nearly all the theatres—situated in New York or elsewhere—that were commercially desirable, had been bought up by Mr. Shubert or by Mr. Erlanger. The final conflict, therefore, was reduced to these very simple terms:—the striking actors could easily produce innumerable plays on the new cooperative basis that had lately been imagined under duress; but the stricken managers could easily fall back upon the fact that they actually controlled nine-tenths of all the buildings on this continent in which dramatic exhibitions could be properly produced. This must have been the basic reason why the efficient leaders of the campaign conducted by the Actors' Equity Association accepted so easily the surrender of the Producing Managers' Association of all the points that had been previously flung upon the carpet.

Some years ago, the present commentator invited to a very simple luncheon one of the biggest idealists in the domain of the contemporary theatre. When the time for talking came, Mr. Granville Barker opened the discussion with the simple but emphatic statement,—"Of course, the problem of the theatre at the present time is primarily a problem of real estate." This problem still stands, as a thing to be thought about by the theatregoing public. The superlative "shows" which were recently rehearsed and launched by the Actors' Equity Association as an immediate asset to their struggle against the stricken managers, were all presented—by necessity—in abandoned or outlying theatres in those cities which they temporarily enlivened with uncustomary incandescence.

THE MANAGERS' MONOPOLY

The recent theatre strike impressed upon the usually careless attention of the theatregoing public the important fact that nine-tenths of all the theatre buildings which stand in the United States and Canada are owned, or leased, or otherwise controlled, by one or the other of two syndicates that are headed, respectively, by Mr. Lee Shubert and by Mr. Abraham L. Erlanger. Whether or not this posture of theatrical affairs affords evidence—under the Federal laws enacted for the regulation of interstate commerce—of a deliberate conspiracy in restraint of trade is a point that has not yet been called up for adjudication in the courts of the United States. Meanwhile, however, a disinterested observer of the situation may be permitted to express an opinion that the interests of the drama, as an art, are persistently submerged by the maintenance of this condition of affairs.

The Producing Managers' Association was falsely named; for most of the men who controlled its dictates were not, in any real sense, producing managers at all. A producing manager—properly so called—must be, at least in sympathy, an artist. He must be able to select a play, to engage an adequate cast of actors for the purpose of presenting it, and to rehearse this cast in the proper presentation of the piece. In this sense, such men—for instance—as David Belasco, Henry Miller, George M. Cohan, or Winchell Smith, may be regarded logically as "producing managers." Habitually, they present to the theatregoing public productions to whose making they have honestly contributed their talents as collaborative artists. But neither Mr. Erlanger nor Mr. Shubert—in the true sense—are "producing managers" at all. They control the current theatre on this continent, not by virtue of any manifest ability within the realm of art, but merely by virtue of their registered astuteness in acquiring a commercial "corner" of nearly all the money-making theatres on the map of North America, at a moment when no other custodians of borrowed capital happened to be looking.

NOT ALL IS WELL ENDED

Despite the utter victory of the Actors' Equity Association in regard to all the points that were brought up for immediate discussion by the recent theatre strike, the autocracy of Mr. Erlanger and Mr. Shubert remains as a thing to be considered seriously by the theatregoing public. Is it, or is it not, desirable, that the conduct of the great dramatic art throughout the confines of this continent should be entrusted to two gigantic operators in the realm of real estate, who—according to their own admissions—know little about art, and care nothing for art's spontaneous ejaculations, except when these creative utterances result in a commercial gain for a little group of gamblers whose immediate interest is focussed on the profits returned from their adventurous investments in the realm of real estate?

This is, perhaps, the most important of the many underlying themes that remained undecided when the recent theatre strike was suddenly settled, with unexpected swiftness. In the general and neutral mind, the theoretic question, "Why the manager?", had reduced itself to the specific question, "Why should the theatregoing public continue to sustain Mr. Erlanger and Mr. Shubert?" But, precisely at the moment when the ticket-buying public had been prepared to administer an unforgettable rebuke to these big gamblers in the realm of theatric real estate, the theatre war was terminated by the sudden signing of an armistice between managers and actors.

There are those who—reviewing retrospectively the recent war whose avowed purpose was to make the world safe for civilization—still regret the order which restrained the advancing armies of Marshal Foch on the eve of a decisive military victory. Similarly—in consideration of the several points that were called to the carpet by the momentary fluctuations of the recent theatre strike—many neutral observers of this now historic conflict must regret a sudden termination of the war which left more than a few matters still to be debated by the general and public mind.

CLAYTON HAMILTON.



"The Seven Cardinal Wrinkles"

ASK the average woman what wrinkles indicate, and she unhesitatingly replies "Age." As a matter of fact, they nearly always come from carelessness, and *the reason why wrinkles are associated with age is that the cumulative results of carelessness become more marked with the advancing years.* The commonest kinds of wrinkles follow. There is no necessity for any of them if the health is not seriously impaired.

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A clever bit of work, spontaneous and vivid and handled with a light sure touch, was "Millinery," which Albert Rosenthal recently showed at the Ferargil Galleries

ART

(*Continued from page 73*)

Benson etchings at the Kennedy Galleries, those marvellous wild birds of the water marshes, etched in decorative flight across the sky or standing like silent sentinels, long legged, on the beach where the receding tide has left drenched sand and rocks of a shimmering wetness. In all of these, there is a wealth of decorative imagination combined with keen observation and knowled e of bird life and form and a quick skill in catching the impression of flocks of birds and of the swift movement of single birds in flight.

In the arrangement and decorative quality of Benson's compositions, there is something akin to the work of the Japanese artists who are masters of arrangement of mass and line within a given space and keen interpreters of the nature they represent with such appeal to the imagination. The etchings by Benson, for the most part, choose as background wide quiet stretches of marsh and water or an expanse of sky, and there is rare skill in portraying the wetness of marsh and beach or the beating of falling rain. In these bird etchings, there is a wonderful sense of colour and light, the composition is spacious, air filled, and the whole work radiates an impression of freedom and of the joy of the artist in this work.

THE SYMPATHETIC HOPPNER

At the Reinhardt Galleries during early September might be seen a beautiful portrait by the eighteenth-century English painter, John Hoppner, painter of wistfully lovely children, charming women, and gentlemen entitled to that untranslatable French adjective, *spirituel*. "Anne, Countess of Sheffield," painted against one of those landscape backgrounds which were favourites with the English school of that day, while not of the best of Hoppner's work, is well worth meeting. She illustrates that very pleasing and sympathetic quality, that charm ever so slightly shadowed by sadness that makes Hoppner one of the most human and appealing of the old English masters of the eighteenth century.

FAME AND MISFORTUNE

The recent death of Ralph Blakelock brings to mind again the tragedy of that artist who through years of poverty and suffering accomplished the works which earned him a place in the ranks of the foremost American painters—a place which was only accorded him after he had been for many years hopelessly insane.

The history of art notes many names of men to whom great genius has meant great tragedy, but few of them belong so definitely to our own time as does Blakelock, who was but seventy-two at the time of his death, not so old as many artists who are still painting among us. The tragedies of the French impressionists take their place with the "old, unhappy, far-off things and sorrows long ago." But it was the same generation which looked on Blakelock's work and found it bad which was glad, a few years ago, to pay twenty thousand dollars for a single one of his canvases.

It has been stated that the artist himself sold this canvas (the famous "Moonlight" purchased by the Toledo Museum) for five hundred dollars, the highest price which he ever received for one of his works.

So great a change in price says much, not only for the justice tardily rendered to Blakelock's great gift, but to the immense increase in interest in American paintings in the last forty years.

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WITH each season come different fashions — some exquisite in their very simplicity and others daringly extreme. And in Dame Fashion's changeable mind comes first one shade and then another — sometimes prim, somber tones and then again happy, vivid colors. But there's one point from which she never wavers—a rich, lustrous satin is the durable, always charming material for all occasions. And it's in Goetz* that you find the satin you'd choose above all others.

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FOR EVERY PARIS FROCK, ITS WHITE

(*Continued from page 57*)

thing about this collar is its great 1830 cravat which is knotted at the throat in front. There is also the de' Medici collar of stiffened organdie which follows the line of the opening with a very fine double plaiting and ends just above the waist in a matching cravat.

Our touch of white will not be confined to the neck, however; we shall find it also at the wrists. A long plaiting of very fine hemstitched linen will fall from the end of the sleeve over the hand; it will be held at the wrist by a black velvet ribbon, above which it will rise two or three centimetres, not more than that.

Who could resist the *manteau de petit abbé?* It will take the form of plaited linen, starting with revers in front and falling to the middle of the back. Then we shall have the double collar of white batiste bordered with a little frill of the same batiste with a double buttonholing in a fine rose thread, and this will accompany costumes of black taffeta. The pointed vestee of plaited organdie will also be ours again, and this vestee will have a cravat of black taffeta and will rise above it to frame the face in a rippling plaited frill.

For wear with more formal frocks, there will be another vestee in which fine plaitings alternate with rows of hemstitching, and this will button in the middle over a full jabot of the same material. The collar will be of linen, shirred and embroidered, and will stand up about the face, while the very original cravat will consist of two narrow bands of black leather held by a tiny steel buckle. Even on velvet frocks, we shall find these touches of white. They will not be écru; they will be frankly white and will contrast sharply with the dark colours of our winter frocks and blouses.

Another arrangement is the frock which opens almost to the waist in front on the line of an ellipse and is bordered by a double fold of white linon; this fold is augmented by a fine linen plaiting of graduated width all the way around. At the cuff, a puffing of white linen banded with white linon will separate the dark sleeve from the hand. We shall also see the double fluted frill standing up from the edge of a frock of blue or black serge, and the same frill will finish the long and rather wide sleeve.

Frocks of black or brown velvet will open in peasant fashion, held by two great gold buttons and showing in the opening and all about the neck a cloud of plaited batiste. Finally, there will be immensely full collars, almost like the collars of Henri IV, and these will be of linen with tambour embroidery; a scalloped edge will enrich the outline of these collars, and immense cuffs of the same order will end the sleeves.

The puzzle this season will be to find a frock which has not its touch of white. Such a reaction was bound to come after these years when we would accept nothing but taffeta or serge or cloth, even against the skin. Now, at a single turn of the wheel, we must have white finishes of every sort and form. There will be opportunity for individuality here, for every woman can seek and find the finishing touches which best suit her own beauty. Recently, I saw a fair-haired woman of ideal beauty wearing a black silk frock, very simple and held at the waist only by a row of gathers. It was finished by a wide hemstitched collar of white linen such as the demoiselles of Saint-Cyr wore.

DRESSING ON A LIMITED INCOME

(*Continued from page 91*)

while the overtunic opens from the bottom to the waist-line at either side and falls in full circular folds, giving the desired width at either side. Front and back are perfectly flat, running straight from the neck-line to the uneven bottom. Embroidery made of sequins outlines the entire tunic. Large circles form the design on the overtunic. A loose girdle of satin ribbon is draped about a long waist-line and ties in a bow with ends at one side.

Cream white panné velvet is suggested for the gown at the right on page 90. The only trimming occurs where the skirt drapes over at one side. A band of ostrich flues is used, and this is cream colour. A bodice featuring a long waist-line, slightly fitted and draped around. is one of the notable fashions, and the skirt has ample fulness which is shirred in over the hips at either side, giving a flat effect back and front. The gown is short in the front, running into a short pointed train at the back, cleverly draped so that it is rather narrow around the ankles. The train and skirt are lined with cream coloured chiffon.

Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a limited income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a two-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, suggest patterns, and recommend dressmakers who will sew by the day. Vogue will cut a pattern of any costume shown in this department in this issue at the special rate of $1 in size 36; other sizes, with pinned patterns, $5.







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HOW TO ORDER THE GIFTS THAT VOGUE SUGGESTS

VOGUE, as you will see on pages 83 to 88, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selections; the only thing that you need to do is to decide what you want and follow the directions below.

Vogue is going to make every effort to purchase for you exactly the Italian mirror or the baby's rattle or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal to-day and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted before your order arrives, Vogue suggests that it will save time and correspondence if you will state a second choice or permit the Shopping Service to buy another gift as nearly as possible like the original selection. If Vogue has pleased your taste in selecting the gifts shown in its pages, it will not disappoint you when it is left to its own discretion—and you might like the substitute even better.

There is one infallible rule in Christmas shopping—do not put off till to-morrow what you can order to-day. The Shopping Service is ready, the shops are ready, and it won't take more than an hour or two spent at your desk, at the most, to set them both to cooperating with you in making a Christmas that you and your family and your friends will always remember kindly, because it wasn't a burden.

IMPORTANT NOTICE

ORDER these gifts by number. Full instructions for ordering are given on this page. Order your gifts the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt by the Shopping Service

November 1, 1919.

Vogue Shopping Service,
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Enclosed is my cheque* for nineteen dollars, for which please send by parcel post the following articles to

Mrs. Henry J. White,
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No. 14—Candy box, November 1 Vogue, page 83. $15.

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If, after making every effort to secure my first choice, Vogue finds it impossible to do so, please purchase the following second choices:

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No. 46—Lamb's wool comforter, November 1 Vogue, page 86. $21.

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* Or draft or money order.
** Instead of giving second choices, it is often desirable to leave it to the discretion of the Shopping Service to purchase an article as nearly like the original selection as possible, in case that is not to be found. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

Vogue will buy for you, without charge for its services, any article mentioned in its pages. When ordering anything that has appeared in Vogue, give the order number of the article, the date of the issue, the number of the page, and, where necessary, the size and colour desired.

How to order. Write to the Shopping Service, stating what you want (see model letter) and enclosing cheque, draft, or money order to pay for the desired articles, or postage stamps for articles costing less than $1. Be sure to mention desired sizes and colours, if a choice is given in the description. If you send your personal cheque for an amount exceeding $50, it will greatly facilitate matters if you will have it certified. **There are no charge accounts in the Shopping Service.**

Second choice. Possible disappointment and delay may be avoided if your second choice is stated as indicated in the model letter. It is also advisable to give Vogue the privilege of using its discretion in purchasing an article similar to the first choice, when the first choice is not obtainable. The first choice will always be purchased unless the stock is exhausted by previous sales.

Letters of inquiry should enclose a stamped self-addressed envelope for reply. Vogue will do its utmost, but can not guarantee during the month before Christmas to answer all questions. Please write your letter and signature very distinctly.

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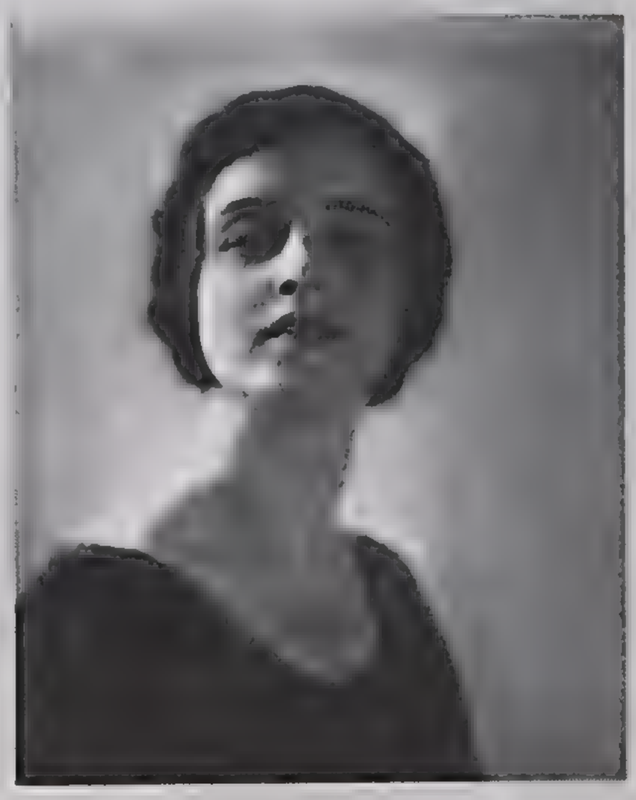
No articles on approval. Vogue can not break the rule of the shops that no goods be sent on approval during the holiday season.

No samples. During December, Vogue can not send samples of materials.

VOGUE SHOPPING SERVICE

Nineteen West Forty-Fourth Street, New York





In "Cæsar's Wife," Billie Burke will play one of her own will o' the wisp bits of enchantment. Violet is nineteen—and you can't blame either of the men!



Carlotta Monterey has promised to meet Broadway again this winter. And Broadway is busy polishing the electrics

This season Ann Andrews comes "Up from Nowhere" in quite the most adorable costumes of her adorably costumed career

MADAME LECLAIRE

Ever since Cleopatra drew the curtains of her barge and called on all her gods—and the balm from Abyssinia in the carved ivory box—women have been more interested in beauty than in anything else in the world. The woman who hasn't it, never gives up wishing. The woman who has it, holds her breath. . . . Here are three beauties of the modern world—absolutely lovely—absolutely different. Yet they unite in saying that the most wonderful secret they have isn't theirs at all, but a dim old secret that came out of a convent book, and was perfected by the one woman who holds it today—Madame Leclaire, once of Paris, now of New York. Her course of treatments does away with the need for cosmetics. Her "Aphrodite," that yellow magic with the clean woods-smell, steals away all the marks of sun and wind and work and play while one sleeps. . . . Has *your* face tired lines? It needn't keep them! Billie Burke, and Ann Andrews, and Carlotta Monterey suggest that you consult Madame Leclaire. Expensive? Ye-es, very. But worth it.

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There is beauty only where there is a clear, fresh looking skin reflecting health and vigor. Now that the tan and freckles have partly disappeared, the skin must be toned up and given that seasonable, healthy glow which should radiate from it, and which is so essential for the coming social season. To fit you for the winter's gaieties, Madame Rubinstein recommends Valaze Skin Food, Valaze Bleaching Cream, Valaze Roman Jelly for the relaxed muscles of chin and cheeks, and Valaze Liquidine to remove that shine from the nose. For evening use, Valaze Cream of Lilies, Valaze Snow Lotion and Valaze Whitener give wonderful results.

Valaze Skin Food—the great complexion restorative, $1.25, $2.25 and $6.50.

Valaze Roman Jelly—removes flabbiness from the neck and face and wrinkles from around the eyes, $1.50, $3.00 and $5.00.

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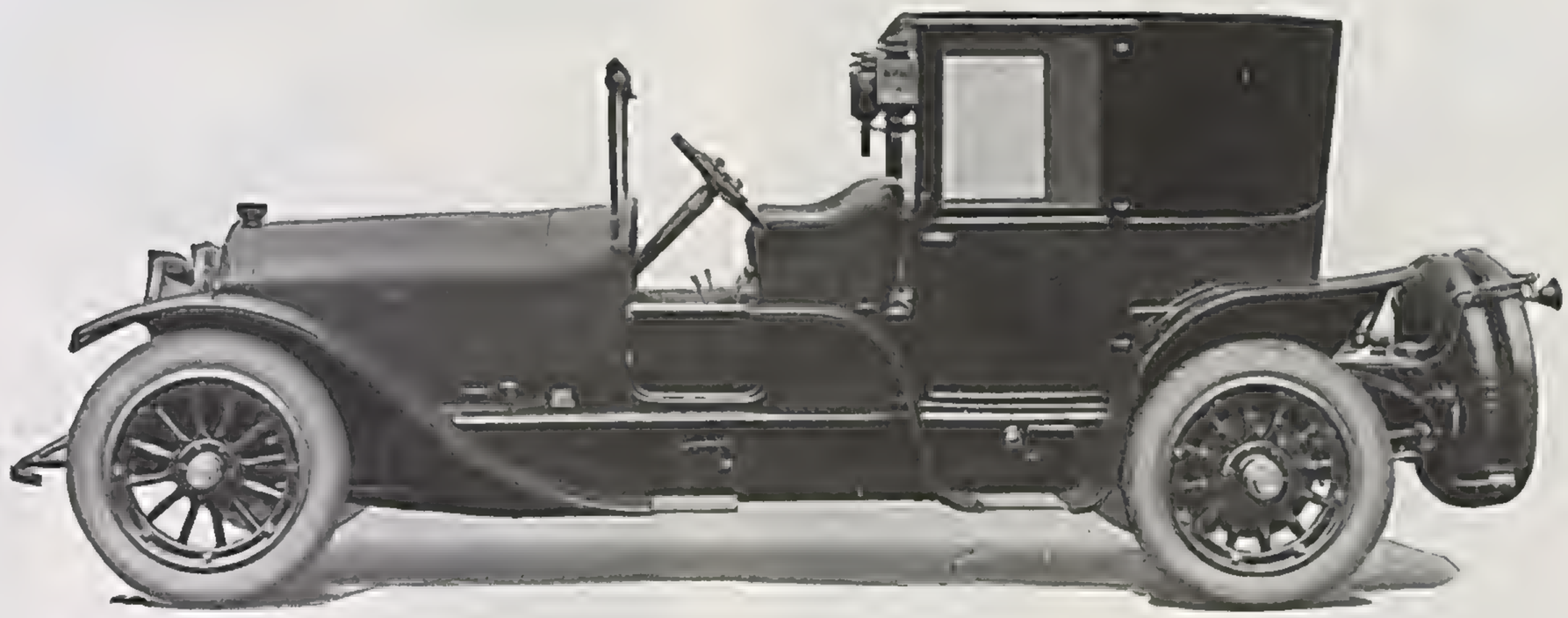
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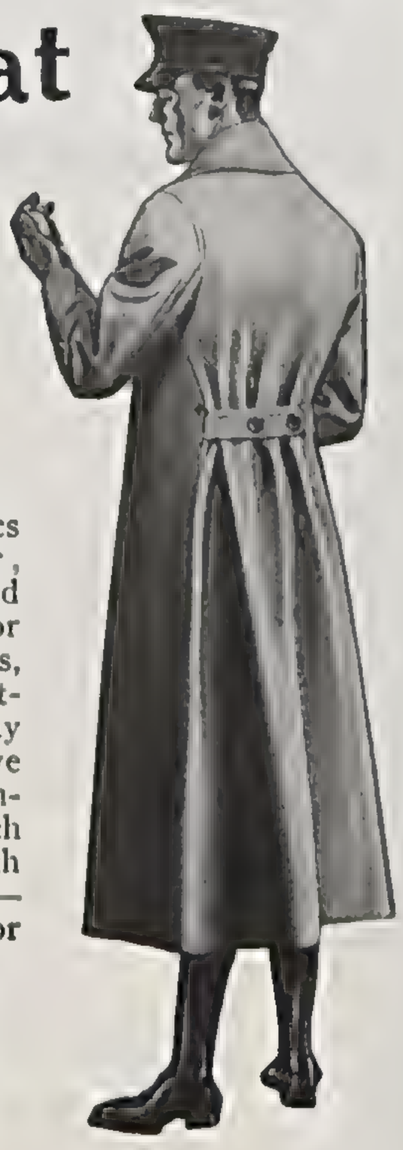
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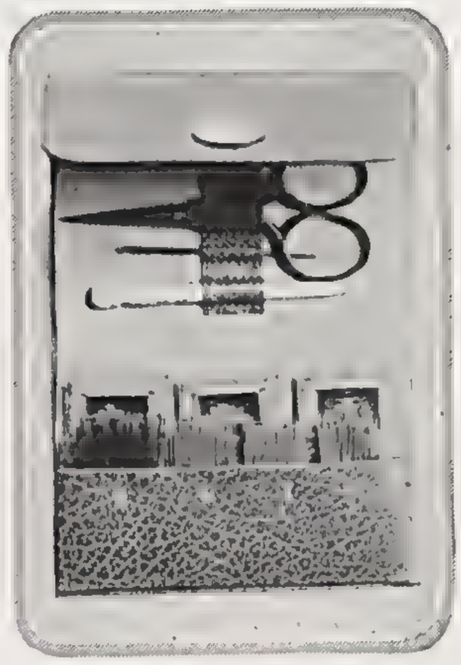
(62) A diary of lambskin with a tooled gilt border has a lock and key; in various colours; 5½ in.; $5

NOTE: ORDER YOUR GIFTS BY NUMBER. FOR DIRECTIONS, SEE PAGE 158



(63) A sewing-box is of bamboo and glazed sheepskin leather in colours, lined with satin; 9 in.; $15

THESE GIFTS ARGUE CONVINCINGLY IN THEIR OWN FAVOUR AS ARTICLES BOTH USEFUL AND DAINTY



(64) Needles, scissors, and bodkin are contained in this compact sewing-case of glazed sheepskin; in various colours; folded, 4 in.; $5



(65) This sterling silver basket to hold shining lumps of sugar, has a white or coloured glass lining; 3½ in. in diameter; $15.50



(66) Of hand-hammered silver is this tea stand with a detachable strainer and drip; $28. (67) The sterling silver medicine spoon, of a teaspoon and a half-teaspoon size, folds into a leather case; $8.50

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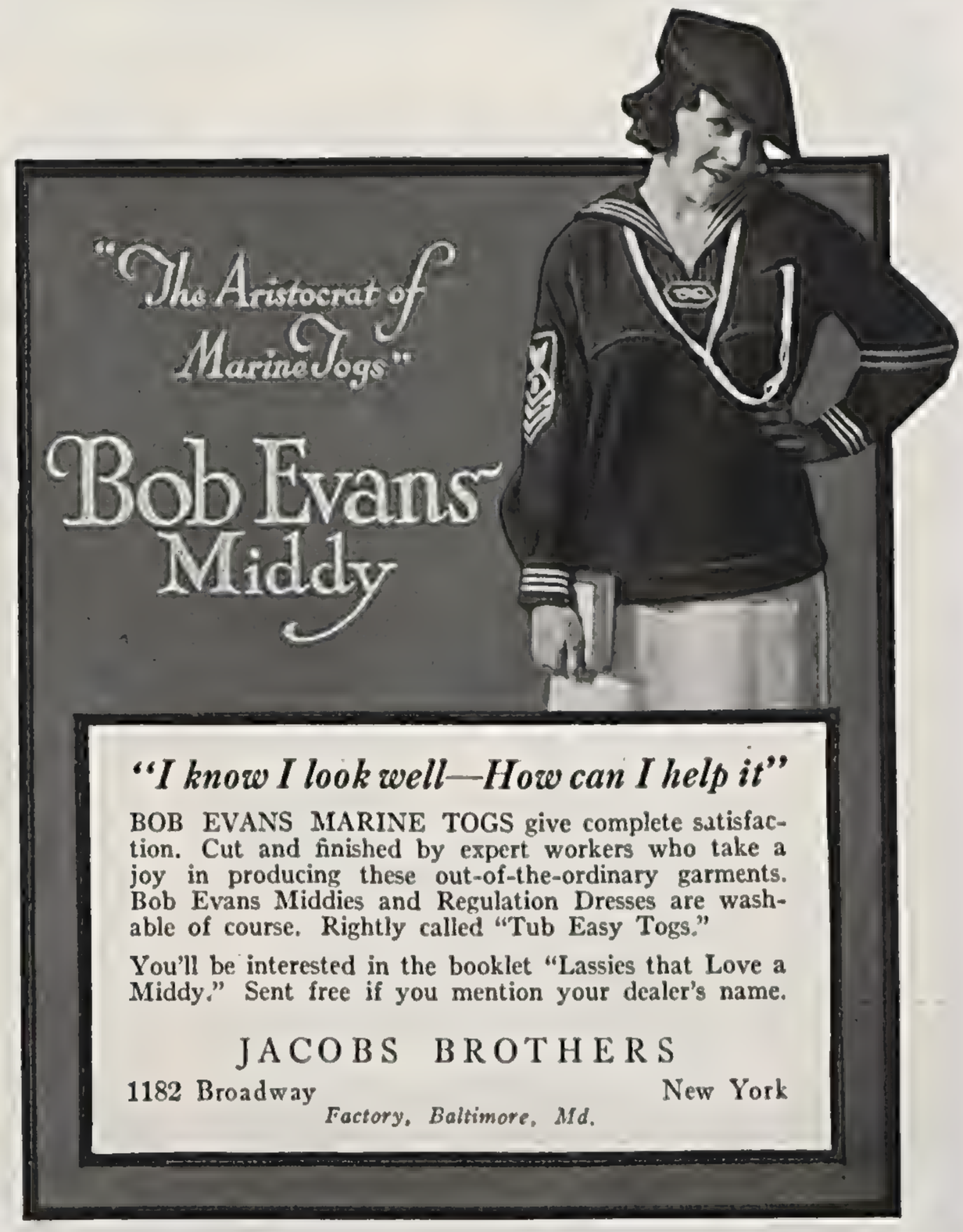
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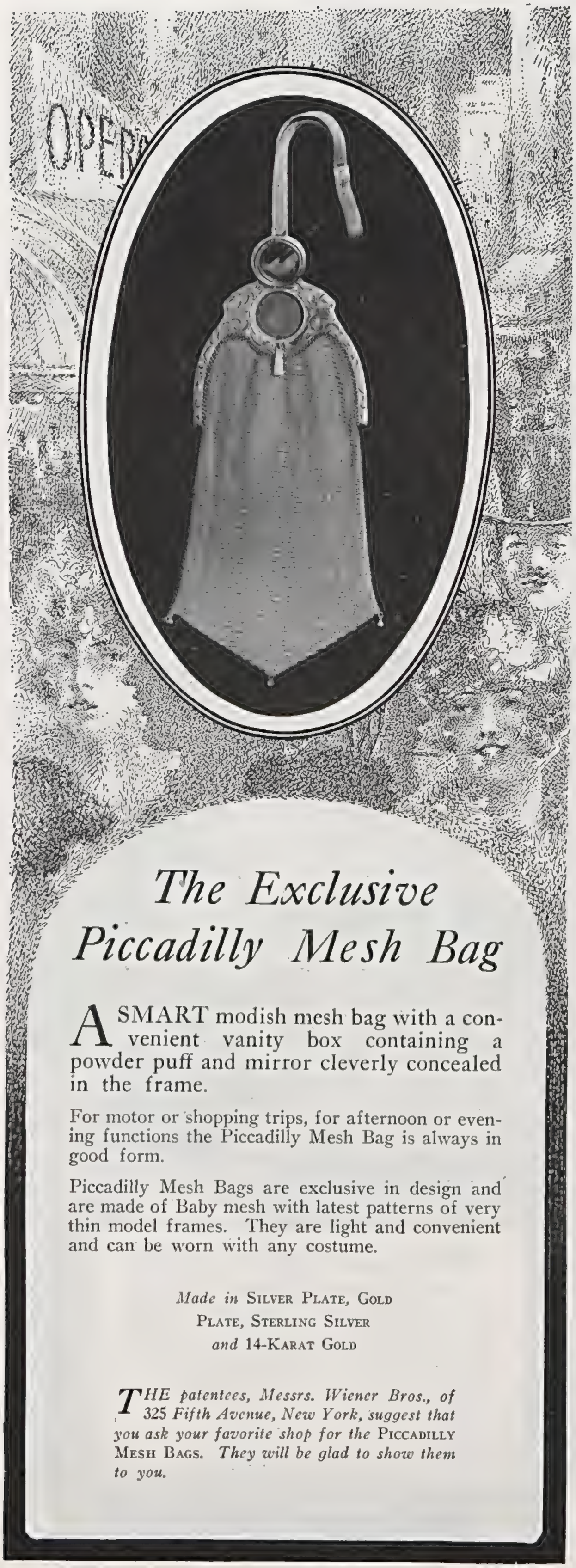
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A SMART modish mesh bag with a convenient vanity box containing a powder puff and mirror cleverly concealed in the frame.

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Piccadilly Mesh Bags are exclusive in design and are made of Baby mesh with latest patterns of very thin model frames. They are light and convenient and can be worn with any costume.

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THE patentees, Messrs. Wiener Bros., of 325 Fifth Avenue, New York, suggest that you ask your favorite shop for the PICCADILLY MESH BAGS. *They will be glad to show them to you.*



For the high collar of a new black satin gown, bright red broadcloth is laced with black cord

VOGUE POINTS

MANY smart new points of interest, both in detail of design and in trimming, are seen in the new French clothes. Among those sketched on this page, one of the most interesting is the charming variation of the overblouse shown at the lower left. It is of soft lustrous black taffeta with wide bands of exceedingly small jet paillettes. The long-shouldered kimono effect forms a long low collar at the back. The short sleeves that are of late so favoured by the Parisienne are also to be noted, coming just above the elbow of the blouse.

PARTICULARLY charming is one of the new full-length blouses; it is made of embroidered Georgette crêpe, extending to the knees, and is finished with long silk fringe which falls to the bottom of the skirt. This also has the short sleeves well above the elbow.

SOMETHING distinctly new is a blouse of grey satin with a new sort of neck-line, cut exceedingly low and filled in with a sheer yoke. The short sleeves in this model are in the deep kimono effect which has appeared in several models this season.

AS has been predicted many times of late, the new dresses are considerably shorter than those of the preceding season, but it is safe to say that the American women will adopt the short skirt conservatively; eight inches, in fact is the correct distance from the floor for the skirt of the smartly dressed woman.

THE silhouette, in almost all cases, is much rounder and more bouffant than that to which one has been accustomed, and it acquires width on the sides by any number of contrivances, such as draperies, peg-tops, and deep fluted plaits and ruffles. Often, fur bands, strands of artificial flowers, ribbons, and various kinds of lace trimming are placed horizontally five or six inches below the waistline, and sometimes they are even wired. This is a favourite way of giving width to evening dresses. Back draperies on several models are finished in such a way as to suggest a large bow or loop that extends well out on the hips, presenting from the front the peg-top effect. A suggestion of this is shown in the sketch near the middle on the page.



Soft cream coloured paillettes make evening wrap with simulated ermine tails



A skirt for evening may look bouffant with looped drapery

Of soft and lustrous black taffeta is a chic overblouse widely banded with jet paillettes

HIGH necks are shown in several of the new models, one of them buttoning closely on the side with large buttons. Another is a tall, soft, crushed collar of nutria; a third, shown in the illustration at the top of this page, belongs to a black satin gown and is of bright red broadcloth fitted out over the shoulders in an unbroken line to yoke depth. Black cord laces over steel balls to hold it together in the front.

EVENING gowns still continue to be extremely décolleté, although some of them favour the high transparent backs. Some have the short, tightly fitted, cap sleeve, while others are entirely guiltless of any sleeve whatsoever. The skirts are short, and, while some of them present rather a tight effect around the bottom, they are sure

(*Continued on page 166*)



"TREO" TRIUMPHS

The "TREO" Girdle

THE TREO GIRDLE is made entirely of porous woven surgical elastic web, which "gives" freely to every movement of the body, yet firmly holds the figure. It lends grace with absolute comfort at all times. Our patented method of construction and character of materials used make it equally desirable for street, dancing, evening or sport wear; in short or long lengths; white or flesh. Retail, Misses' lengths, $4.00 to $7.00; Adults lengths, $4.50 to $10.00.

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Reinforced elastic diaphragm strip

at lower edge supports and reduces diaphragm without pressure, and is a very great advantage. *Retail $3 and $3.50 at dealers, or write for illustrated booklet.*

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1285—The lacquered metal tulips in natural colors and the green leaves of this French bonbon box, colored in either cream, light green or blue, make it an article of exquisite beauty. 8¾ in. long, 5 in. wide and 5 in. deep. $22.50.



1263—Is there a kiddie who can resist this black cat breakfast, lunch and supper set, consisting of four pieces of English china? $4.50.



1158—Any poker enthusiast will enjoy this carved wood poker combination. The box is of hand carved English walnut and contains 300 chips and four decks of cards. The box measures 9 in. wide, 5½ in. high and 12½ in. long. Price complete, $57.50.



985—This ash stand of hand wrought iron, finished in polychrome is good looking enough for any room. 28 in. high. $15.00.



1175—As an attractive lighting ornament the floor candlestick is gaining quick popularity. This one is of hand wrought iron with a handsome bracket holder and parchment shield. It stands 64 in. high and is finished in polychrome. The shield is handsomely colored. Price of floor candlestick, $30.50. Price of shield, $10.00. Floor candlestick and shield, $40.50.

OVINGTON'S

"The Gift Shop of Fifth Avenue"

312-314 FIFTH AVE., NEW YORK

VOGUE POINTS

(Continued from page 164)

to have the voluminous overtunic. Many have small pointed trains which are frequently made of contrasting materials. One of the most charming of these trains consists of a panel hanging from the waist-line and made of gold net with a deep embroidered scalloped edge joined to a black velvet point at the floor-line.

ONE of the unusual combinations seen in an evening gown consists of cream coloured panne velvet made up with wide, cream coloured, hand-embroidered batiste and trimmed with bands of beaver. Laces, either silk, thread, or metal, are used in great abundance on the evening clothes, as are also paillettes, jet ropes, coloured beads of all kinds, and artificial flowers. One interesting evening gown sketched at the bottom of this page has a simple bodice and shallow yoke of coral velvet, to which coral tulle is put on very full at the hip-line. Scattered over the surface of the tulle are delicate silk rose-petals held in place by fine threads with glistening effect.

LONG sleeves are shown occasionally on street dresses now, although the majority are either just below or just above the elbow, and kimono sleeves are still seen, many of them being full under the arm and running into the belt. One unusual sleeve is of chiffon, rather full and shirred into a narrow duvetine cuff at the wrist.

THERE are several varying types of waist-lines. Some of them are fitted and short, others are semi-fitted, joining the skirt at about three inches below the normal waist-line. These skirts are usually gathered on full or plaited, with the fulness predominating over the hips, the back and front being fairly flat, after the present mode.

FUR is still used extensively. One interesting evening wrap has an ample collar of sable and, around the bottom, two bands of sable consisting of the whole skins placed head to tail with the claws and tails left dangling.



One of the new trimmings is a ray design done on duvetine, suggesting old-fashioned quilting

AN effective suit of moleskin consists of a finger-length coat and a frock, the upper part of which is made of a very lovely dull silver woven material in long-waisted effect, while the two-tiered skirt is of moleskin. When worn with the coat, the effect is that of a complete fur suit. A smart chemise dress of dyed lace has a round neck edged with a narrow band of moleskin and a moleskin belt worn quite low, at least three inches below the normal waist-line.

A Remarkable model lately designed for an evening wrap and shown on page 164 is made entirely of paillettes of the finest quality, soft cream colour in tone and dull in finish. Around the shoulders and the bottom of the coat are two bands of simulated ermine tails of paillettes shading from delicate grey to dull black. The effect of this is remarkably like the fur which it imitates, and the texture is exceedingly fine and soft.

CAPES still continue to be the most favoured type of outer wrap, either for the street or for evening wear. Those with no suggestion of sleeve other than a mere slit, and snugly fitted about the shoulders with large soft collars of fur, are smartest in street capes, though Paris did send over one which had a closely fitting sleeve cleverly cut in one piece with the cape back, but which in no way suggested the dolman. This wrap was of red duvetine with cut-work and patent leather appliqué.

AN unusual type of evening cape is made with a deep yoke of velvet, brocade, or fur. The lower part of the cape is gathered onto the yoke and is of lace without any suggestion of a lining of any kind. This is frequently made of lace to match the gown.

AMONG the small and important details of new trimming is an unusual one shown at the top of this page. A ray design done in hand-run stitching on duvetine is slightly padded beneath, suggesting the old-fashioned quilting

(Continued on page 170)

Silk rose petals bestrew the bouffant skirt of a coral velvet and tulle evening gown



"HOW pretty your hair looks this evening!" "And I haven't touched it since I arranged it this morning." It's easy to keep trim when you wear

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that is intrinsically beautiful—inevitably smart—is the keynote of the sterling silver Dessert Set pictured. Bowl is 8 inches wide, with rolled edge—narrow, raised design about the rim. Cream pitcher and muffineer 6½ inches and 7 inches high respectively; ornamented with pattern of alternating bars, wreath and lamp.

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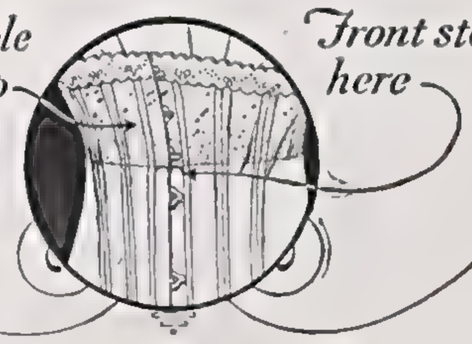
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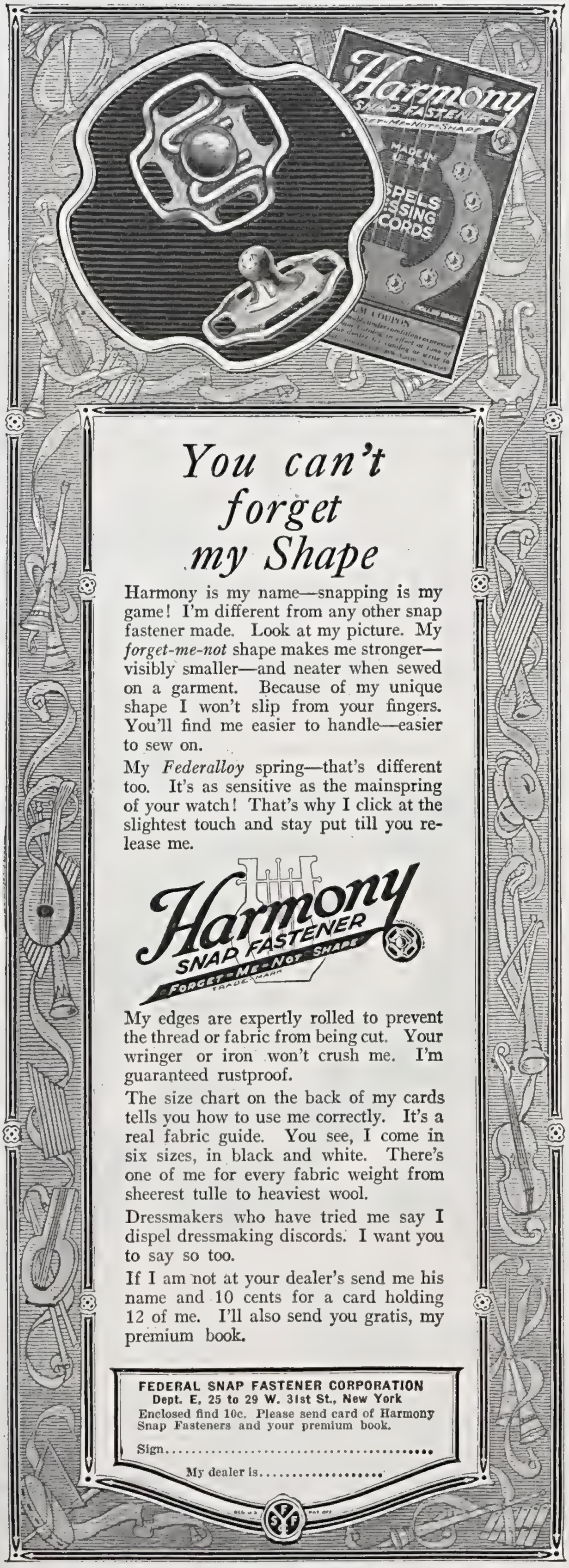
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AFTER *the* MADDENING MODE

It's a Long Way from Fifth Avenue to Turkish Trousers, and Longer Yet If One Assumes the Audacious Garbs of Paris

A FRIEND stopped me on Fifth Avenue. "Did you know that Sally Windsor had returned?" she asked. "She is at the Ritz, but won't leave her room or go out. I've urged her by telephone to lunch with me, but can get no satisfactory idea of what is the matter with her. Why don't you go around and see what you can find out?"

"I will," said I, and promptly did so.

I found Sally, as predicted, in bed. She was evidently not ill; she looked healthy and beautiful in a very negligible and very French nightie. It was strange to see her there, for Sally usually had marvellous clothes and liked to be where they could be appreciated. She greeted me with enthusiasm, and then seemed to sink into a lethargy engendered by some hopeless despair.

"What *is* the matter, Sally?" I asked. "You haven't lost your pearls, or let Bevo get you, have you?"

Sally sighed. "It's more complicated than that," she replied. "You can lose your pearls any day, if you happen to have them, but my tragedy is the result of five months of hard labour."

"Your health surely hasn't broken down," I exclaimed incredulously with a glance at her brilliant cheeks.

"Worse, worse," she said, "my brain has let me down completely. But it's a long story; I won't bore you with it."

A FEARFUL RESOLVE

After a protest, I prevailed upon her to disclose the horrible cause of her disaster. She began, apparently, at random, "There are two kinds of people, sartorially speaking: those who acquire a smooth cosmopolitanism of style through an easy and instinctive appropriation of the *dernier cri*, and those who cling obstinately to the same old fashion with the fanatical idea that it suits their styie and should never be deviated from, no matter what the style of the rest of the world may be. It's a peculiarly provincial form of provincialism, formerly anathema to me, but now to be made forever mine own! Pride comes—well, you know. Now listen to me.

"Last winter I left New York for Paris. I was dressed by New York, for New York, in New York's most chic manner of the moment. My lines were straight and slim, my furs were fox, my skirt was tight and reached nearly to my long-vamped slippers of patent leather which I wore with immaculate pale spats. I arrived in Paris, but I was conspicuously *not* a Parisienne. New York had dared, along with Hitchykoovia and Hitemagainia, to assert her independence. I blame Mr. Wilson very largely for my embarrassment. I remained in my room and gloomily viewed the Place Vendôme from my window until I could become Parisianized. But, when that deed was accomplished, I sallied forth and was accepted by Paris as one of her own daughters.

"My skirt hem hovered between my calves and my waist with a certain loving favouritism apparent for the latter; my hair was curled and netless; my shoes were low, bestrapped, and stubby; and my stockings practically non-existent. I had to ask my maid each morning if she had remembered to put them on me, and one night, when I was dining at the Pré Catelan, I caused my escorting officer keen and vivid embarrassment by involuntarily sweeping the table-cloth about two legs which an inadvertent glance had convinced me momentarily were quite *sans bas!*"

"But didn't you freeze in the dampness of a Parisian winter?" I interrupted practically.

"Four glorious victorious days of uncorseted, unspatted, unsleeved success, and then pneumonia. As soon as I was able to travel again, I was off for the Riviera. There, I was uncomfortable once more, for Nice, where injudiciously I went, was full of Americans on leave, and every officer with whom I even talked was damned forever in the eyes of the Red Cross and 'Y' girls who censoriously, but covetously viewed my Parisian clothes.

SURPRISING ROME

"In April, I went on to Rome where I had some business to attend to. There, again, I was forced to replenish my wardrobe with more evening gowns, for Rome was gay this early spring, far gayer than Paris, and evening clothes were a more common sight again. Of course, smart Rome gets its gowns from Paris, but even Rome occasionally modifies Paris extremes, and Rome was wearing its skirts decidedly longer than Paris. I think it was because the bathing-suit aspect of Parisian skirts was too much for the peace of mind of the Roman gentlemen, and the mayor had to make some sort of rule or something about it.

"Anyway, the point for me was that it meant another change. If fitting into the prevailing fashion had not been so instinctive with me, I suppose I would have had sense enough to know that the decrees of Paris were correct anywhere, but I had always the feeling that things might have changed since I had been in Paris and that, perhaps, it was I who was *démodée*. However, the habit had me in its grasp, and struggle was vain."

TROUSERS AT LAST

"What caused the eventual breakdown of your *ci-devant* magnificent brain?" I asked.

She sighed. "It was Albania that undid me."

"Who's he?" I asked.

"Not he—it's a country in the Balkans where the women wear trousers. I heard that it was full of brigands and very wild, so I joined a relief organization and went across the Adriatic to see. I found it full of insects and uncontrolled sewage, but few brigands. At least, there may have been brigands—the whole country was like a comic opera with an abortive revolution every five minutes—, but they didn't operate upon us. I was only shot at once, and that was by mistake, so it didn't count. It was so dark they took us for Italian officers.

(*Continued on page* 170)

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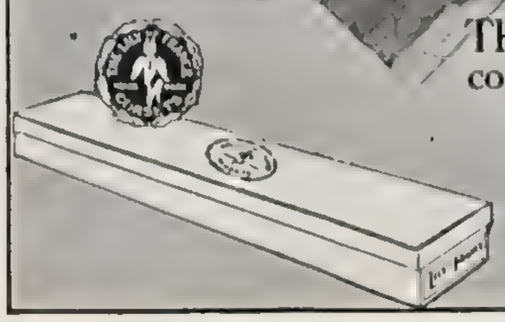
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Boudoir Set (with full size jars)	$1.50
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AFTER THE MADDENING MODE

(*Continued from page 168*)

"Well, of course, the fashions of New York, of Paris, and of Rome were absolutely "not done" in Albania, and my old habit got hold of me. After a few weeks of discomfort, I appeared in diaphanous white trousers—a legacy from five hundred years of Turkish occupation of the country—which measured fourteen metres around the top and were gathered about my waist and pulled up and stuffed in at the front. With them, I wore a gauzy blouse embroidered in silver, a diminutive jacket of black and silver, and flowing head veils of white and cerise with long earrings of white sardonyx."

PLEASING REMINISCENCES

Sally smiled engagingly and flicked the ash from her cigarette. "That costume was extremely becoming," she remarked, and I could easily believe her. The thought of it seemed to make her slip into pleasing reminiscences, and it at last became necessary for me to bring her back to her tale with a suggestive, "Well?"

"Oh, yes, hm, well,—the nice Christian organization for which I was teaching gymnastics, eating canned hash, and de-bugging small children, failed signally to appreciate my Moslem habiliments. It even went so far as to suggest my strategic withdrawal from the country."

"That was too bad," I remarked sympathetically.

"Oh, no, I'd really got tired of providing nourishment for the fleas, and the excitement of having snails on the bathroom wall was beginning to pall. The bathroom, by the way, consisted merely of a small empty cement floored room with a hole in the wall through which the water ran out casually into the back yard. The occupants appeared hygienically to satisfy their consciences by pouring a few cups of water over themselves. Even this is an unusual concession for an Albanian. Another point of difference was that I was supposed to be running an orphanage at that time, and they were just beginning to find out that when it came to orphans I was a bluff, whereas I had come to the bitter conclusion that the best thing to do with an orphan was to drown it at birth."

"What course did you adopt then?" I asked, for, knowing Sally, I was loath to believe that she had come peacefully home.

"Yes," she admitted, "I retraced my steps, and the whole wretched process was reversed. My Albanian trousers didn't go in Rome; my Roman gowns didn't seem quite to suit Paris; and my changes in Paris left me a wreck. I landed in New York feeling a perfect Jezebel, and every step seemed to make my skirts cling more fondly and tenaciously about my neck.

ONE STYLE FOREVER

"I came right here and went to bed. The part of my brain concerned with clothes is like an expressionist's picturization of a jazz band. I'm done. I shall adopt one style and wear nothing else all my life. I've become a reactionist, but I'm going further back than any of them have ever gone. I won't go out to see what I ought to be wearing and am not. Clothes shall never again disturb my once lightly valued piece of mind."

I laughed and rose to go, and at that moment the maid brought in four large boxes stamped with the mark of one of New York's smartest dressmakers. Sally bade me farewell and, turning, motioned disgustedly to the maid to put them out of her sight. But, as I went out and closed the door behind me, I caught one glimpse of Sally rising from the bed, draped hastily in a gorgeous gold and yellow kimono, and making eagerly toward the corner where the maid had obediently stored the boxes containing those despised creations which were to have tempted her no more.

CHARLOTTE R. WATROUS.

VOGUE POINTS

(*Continued from page 166*)

that was done by our grandmothers.

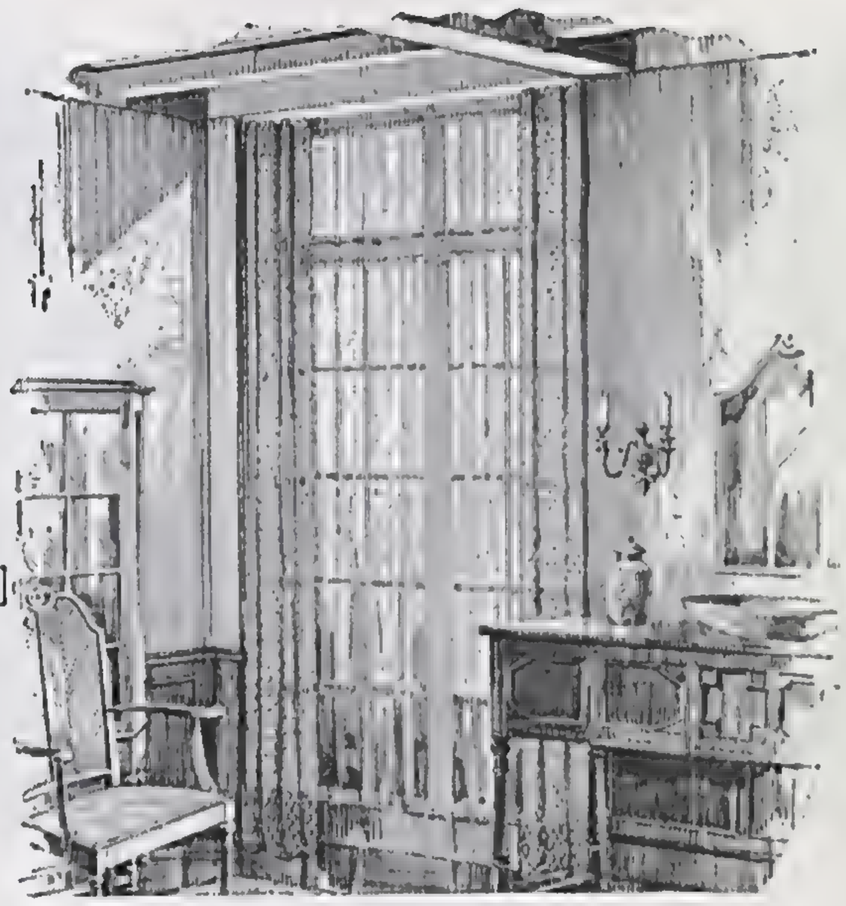
A SMART gown of Poiret twill buttons from the throat to the hem and has buttons and hand-bound buttonholes made of sand coloured duvetine; the collar, turn-back cuffs, and slit pockets are also of the duvetine.

A BLACK satin dress with accordion-plaited panels on the sides has brightly coloured stitching suggesting plaid. Red stitching running up into points on the skirt and waist of another navy blue twill dress give a smart effect, for rows of stitching are chic.

OSTRICH flues are used in a variety of ways. On one frock they are employed on the skirt, giving a deep fringe effect. Another frock has tiny white crystals scattered here and there on the flounce, with an ostrich flue rising out of each crystal. An unusual corsage garniture is a cluster of black, glycerined, burnt ostrich feathers.

STRING belts, softly tied about the waist, still seem by far the most chic type of belt for either frocks or coats. Many of the new coats are quite long with ample fulness and straight lines, but, when confined with a string belt, they suggest the new silhouette that is so smart and becoming.





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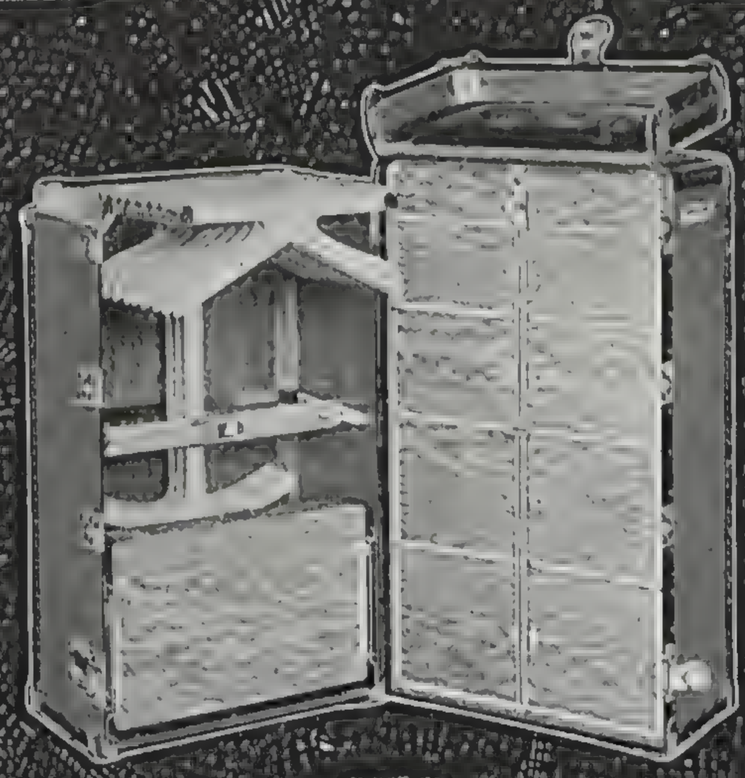
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When you stipulate "Standware", you discriminate between the best-Pure Worsted and the rest-poor wool. The Standard is-

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JERSEY CLOTH

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Stagg

At the magnificent performances of Sir Edwin Arnold's Indian epic, "The Light of Asia," which were presented at Hollywood, California, Miss Ruth St. Denis appeared in several dances she had created for the occasion. Here, mirrored in the lily pool, she portrays the Vision of Yasôdhara in the temptation scene

A NEW THEATRE MOVEMENT

"THE Age of Drama," profitably remarked the pessimist, "is dead. The great race of dramatists, with Ibsen and Strindberg among the Norwegians, the French, including Brieux and Lavedan, the English playwrights such as Shaw, Galsworthy, Pinero, either are no more or else they have become hopelessly lost in sex or symbolism. And as for America—judge for yourself! Outside of New York, there are no plays. In New York—well, try the theatres for two consecutive weeks and see if, for one night out of the twelve, you find anything either original or of enough substance to last."

A MORE HOPEFUL PROSPECT

Thus summarily is the progress of dramatic art within the United States excluded from the map, as it were. Nothing on Broadway—no. And as for that small portion of the country that does not happen to lie within the limits of that long and erratic avenue dear to the urbanite—that is disposed of by a simple and convenient term for negation, "the provinces."

At the same time, however, it is the small theatre in the side street, even so far as "45 minutes from Broadway," which here carries on the work of real dramatic art. And in many widely divergent places, as far apart as ever east and west could be, independent theatre movements are in progress which bid fair to usher in a new dramatic order for our own country. Two closely related organizations are particularly interesting because of the scope of their activities, the representative and distinguished character of their membership, and the promise they hold for future developments. Both are the outgrowth of local needs and not merely a sort of extraneous culture grafted on a docile community.

TWO NEW VENTURES

One of these ventures, which is now in its third year, is in Philadelphia; the other, incorporated in May of this

(*Continued on page* 174)



Stagg

"The Light of Asia" met with such immediate success that the organization of the Theatre Arts Alliance immediately followed. In this scene, Walter Hampden, as the Buddha, is threatened by the jealous Prince Devadatta, as played by H. Ellis Reed. Behind him stands William Lauber as Ananda, while a group of his followers look on

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As You Do Your Face

You would not care to put a towel to your face that is as unclean as your ordinary hair brush. Then ***why wash your hair if you can't wash your brush?***

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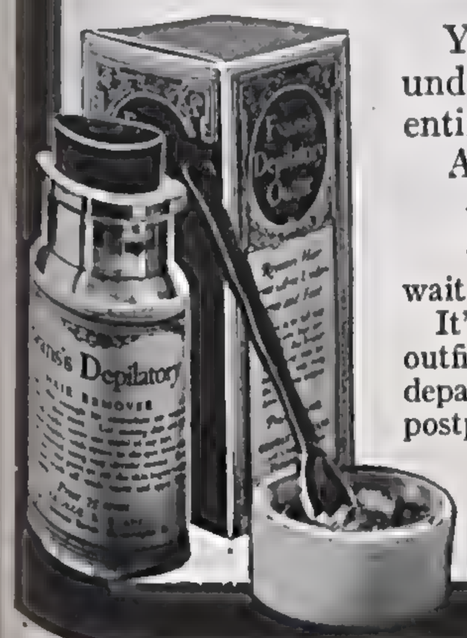
They can be boiled and sterilized every day without the slightest injury. The open-work construction admits sunlight and air, and water runs right through. There is no wood to warp or glue to dissolve. The open metal back and the best quality of imported bristles, hand-drawn with non-rustable wire, make SANITAX brushes different from all other brushes.

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On the site where stood the first Philadelphia home of the Art Alliance will soon appear this handsome structure designed by Cram and Ferguson of Boston. Interesting features will be its art galleries and auditoriums for dramatic performances

A NEW THEATRE MOVEMENT

(*Continued from page* 172)

year, is in Hollywood, California, and twenty-five miles from the centre of Los Angeles. Since its organization of three years ago, the Philadelphia Art Alliance has had its local habitation in the fine old Audenried home on Walnut Street. This housed the nucleus of the whole affair, a small group of dramatists, actors, artists, and other people who, although outside the world of art, were still profoundly concerned in its progress and wanted Philadelphia to be an art centre in a true sense of the word. At first, they were very comfortably accommodated in the charming old-time dwelling with its handsome staircases, its gilded pier mirrors, the prismatic splendours of its chandeliers, and all the things that contributed to its dignified air of hospitality. But, before long, they began to find that, as a "growing concern" from the very start, they were increasingly cramped. There were exhibition rooms, but not enough; living quarters for artists, but not as many rooms, unfortunately, as artists that wanted to occupy them; there were music rooms, a café, a library, but no facilities proved adequate to the membership which all the time was growing up to its present record of nearly a thousand.

Besides, the drama committee was meeting all sorts of difficulties. Under the direction of Mr. H. Furness and Mr. Otis Skinner, two very active members, many excellent entertainments had been given. But, to the disappointment of the drama committee, and to the loss of the Alliance, many fine things had been turned away, and the lack of housing facilities had prevented the performance of several Stuart Walker productions, including Dunsany plays and some excellent chamber music.

THE NEW BUILDING

Here Mr. Samuel Price Wetherill, the father of Mrs. William Yorke Stevenson, one of the organizers, proved himself the needful *deus ex machina* by a gift of one hundred thousand dollars toward the purchasing of a new site and the erection of a building worthy of the organization. Many contributions followed, until they were able to purchase the property facing Rittenhouse Square, the same site which they then occupied. Soon this is to be occupied by a handsome Gothic building designed by the noted architect, Ralph Adams Cram, to supply every facility that the multiple activities of the Alliance call for.

DRAMA FOR THE WEST

Last spring, the Philadelphia Arts Alliance passed the torch across the continent to California, where its western prototype began, like the earliest Greek drama, the Methodist church, the curb market, and a number of other famous things, out-of-doors.

Mrs. W. Yorke Stevenson, a leader of the Philadelphia organization, acted as liaison officer, and a very able one she was, too. The member of a family which has furnished leaders to the civil and industrial life of the state since early colonial days, Mrs. Stevenson found her milieu in the drama. After her return from dramatic studies abroad, she took active part in amateur theatricals, winning many laurels in "Comus," several Ibsen dramas, and Maeterlinck's "Sister Beatrice." Of this latter play, Mrs. Stevenson made a translation which elicited the highest praise from the great Belgian dramatist.

"THE LIGHT OF ASIA"

Mrs. Stevenson's work in California brought about an independent theatre movement there as an immediate result. It began last spring with her production of Sir Edwin Arnold's Indian epic, "The Light of Asia," at the Krotona Stadium at Hollywood. The cast was worthy of the producer, for Walter Hampden played Siddhatha Gotama (the Buddha), and Mabel Moore (Mrs. Hampden), acted the Yasôdhara in this incomparable love story. A notable feature of the production was the dancing of Ruth St. Denis who created several dances for it, and Madame Ratan Devi contributed still further to the illusion of the Orient by singing Hindu love songs. The play was received with acclaim, and the Theatre Arts Alliance was organized immediately afterward with Mrs. Stevenson as the president.

(*Continued on page* 178)



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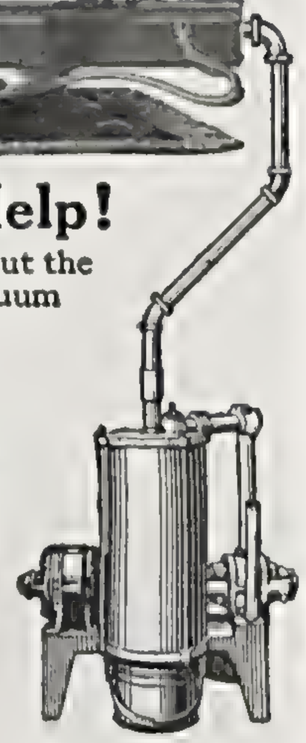
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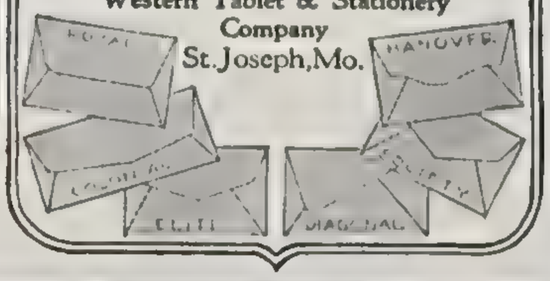
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Discriminating women look for this label

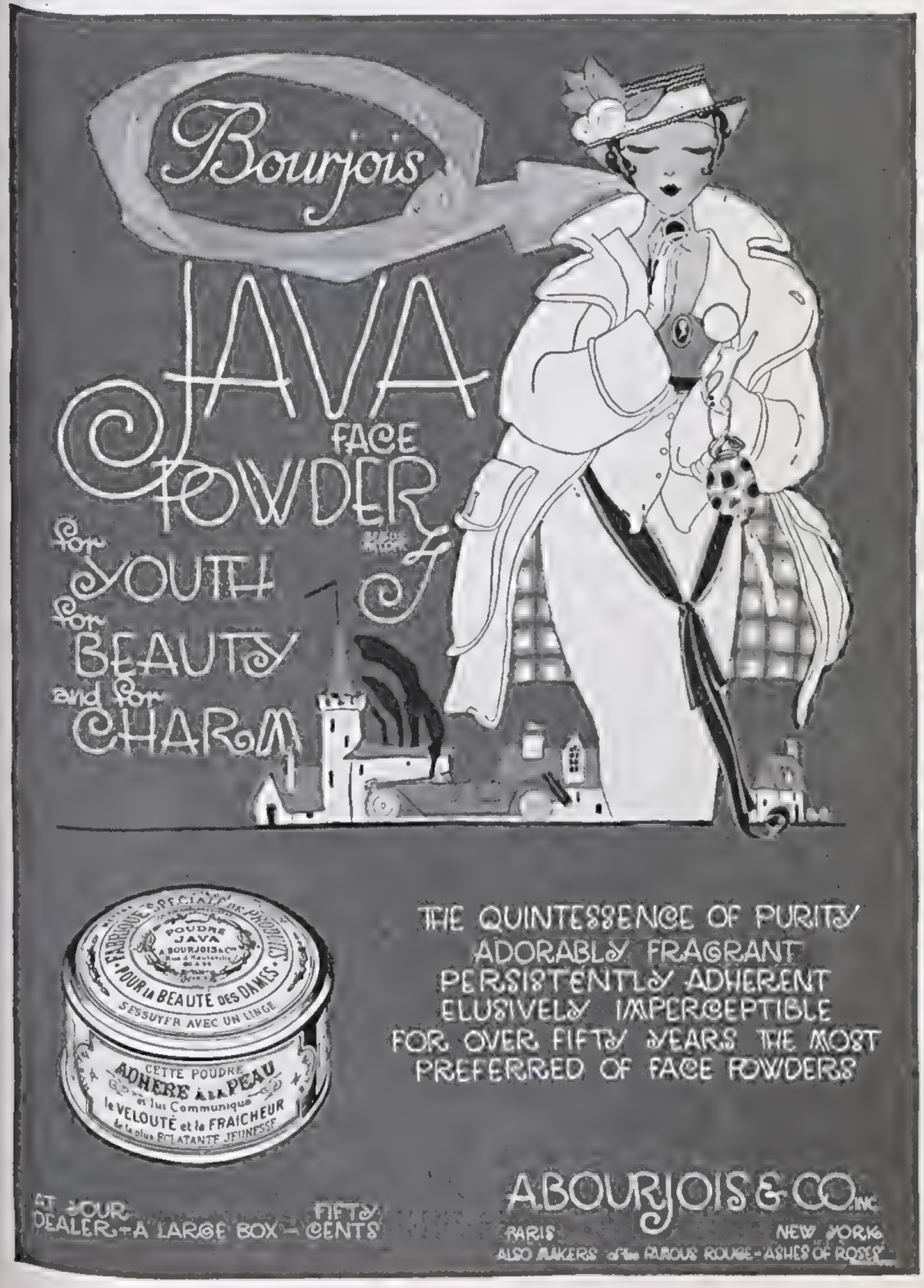
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Is Some Bubble Grain

You mothers know that.

The most welcome cereal dish—the most delightful—is a Puffed Grain served in some way.

Millions of children—every day and all day long—are reveling in these dainties.

Puffed by Steam

Here are whole grains of Wheat and Rice puffed to bubbles, 8 times normal size.

In a hundred million food cells the tiny bit of moisture is turned to steam.

Then the grains are shot from guns. The steam explodes, and the millions of explosions make these airy, flimsy tidbits.

Every Atom Feeds

This is Prof. Anderson's process. The purpose is to break every food cell, for easy, complete digestion.

Puffed grains do not tax the stomach. Every element of the whole grain feeds.

So these are ideal foods for all hours—for bedtime and between meals in particular.

Like Nut Meats

The taste is like toasted nut meats. The texture—thin and fragile—makes them seem like fairy foods.

Girls use Puffed Rice in candy making and as garnish on ice cream.

They eat Corn Puffs like bonbons after school.

But the greatest dish is airy Puffed Wheat floated in bowls of milk. It makes the milk dish a delight.

The whole wheat with milk, as you know, combines all foods in one.

At Breakfast

These dainty grains with cream and sugar or mixed with any fruit. Flimsy, nut-like morsels.



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Corn Puffs crisped and buttered to eat like salted peanuts. They are food confections.



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Puffed Wheat in milk. A whole-wheat dish so flaky and flavory that children revel in it.

Puffed Wheat

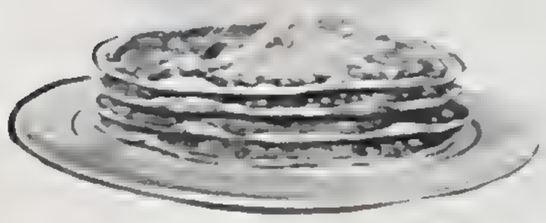
Puffed Rice

Corn Puffs

And Now a Puffed Rice Pancake Flour

* * *

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Now we make a Puffed Rice Pancake Flour—an ideal mixture based on Puffed Rice ground. You have never tasted pancakes so fluffy and so nut-like. The flour is self-raising, so you simply add milk or water. Get a package now.

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3224



California may see a development of the drama like that on the shores of the Mediterranean. One performance of "The Light of Asia" occurred at "The Terñerary," a private home at Hollywood, where the summer-house served as the box-office

A NEW THEATRE MOVEMENT

(*Continued from page 174*)

This movement promises to be national in its scope, for its membership, which is arranged by invitation, already includes many of the names most distinguished in art, letters, music, drama, painting, architecture, sculpture, and the crafts. In the intensive campaign for membership which is to be carried on, many other artists in various parts of the country will be invited to share in this undertaking.

A GREAT PLAYHOUSE

Of the utmost interest, likewise, is the marvellous home which is now in preparation for it. Motorists who follow the historic El Camino Real (King's Highway) out some twenty-five miles from Los Angeles and through Hollywood, are witnesses to the building which is now in progress on the fifty-four-acre tract acquired by the Alliance. There, landscape gardeners are busy in making a setting for the venture that is to create a national art centre for Los Angeles. There may be seen in process of erection a great playhouse which offers both an outdoor and an indoor theatre. Here, also, the pursuit of allied arts will be carried on, such as lighting, costuming, and other crafts. Here architects and builders are occupied with Mrs. Stevenson and many leading members of the Alliance in the execution of the work.

The incomparable location which the Theatre Arts Alliance will enjoy is in itself almost a guarantee of success. Although it occupies a site of great natural beauty, a wooded bowl ringed in with mountains, it is accessible to one of the large centres of population in the United States. The fact that it can be reached by trolley will mean a much wider influence among the classes that are frequently deprived of the arts than were it difficult of access by every one.

DRAMA OLD AND NEW

In the same vicinity, California has fostered the amazing growth of the newest of the arts, for Hollywood is practically the centre of cinema production. This movement of one of the oldest of the arts should profit by the association and should exert a helpful influence on the cinema.

MARY WALTHALL KRIEGHOFF.



Embowered by trees and framed by terraces, "The Terñerary," at Hollywood, California, formed a very picturesque setting. Here, Sir Edwin Arnold's Indian epic was played successfully against a background of velvet lawns and the low, spacious, pleasing outlines of this Spanish house

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IN GLASS JARS.



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Peach, Pear, Plum, Pear and Quince, and Orange and Grapefruit Jams. In cartons containing ½ dozen 26 oz. enamel-lined, sanitary tin cans, $2.50 per carton.

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Put up like high-grade confectionery. Wrapped in glassine paper and packed in a beautifully decorated tin box lined with lace paper and doily.

Paradise Fruit Cake weighs 5 pounds net—is a liberal size, measuring more than 10 inches in diameter. Price $5.00 each.

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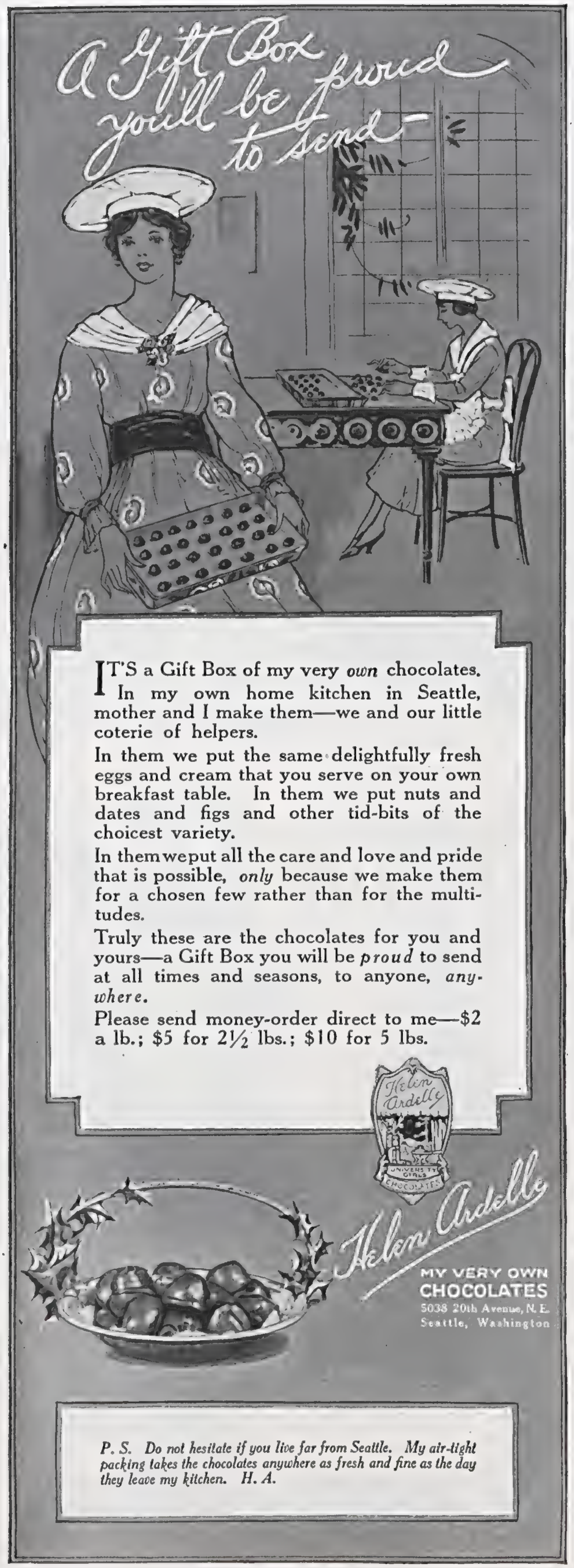
White Rock

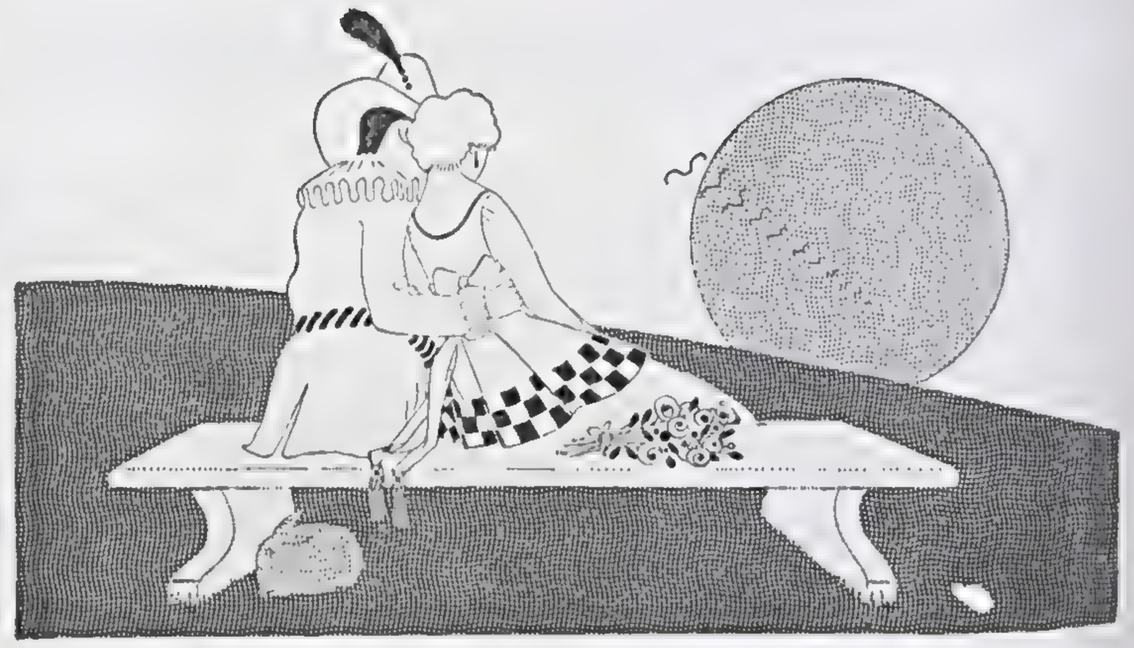


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DEEP WATERS, by W. W. Jacobs, opens with a characteristic bit of philosophy from the old night-watchman who is the spokesman in so many of Jacob's irresistibly humorous stories.

"A sailorman—said the night-watchman, musingly—a sailorman is like a fish, he is safest when 'e is at sea. When a fish comes ashore it is in for trouble, and so is a sailorman. One poor chap I knew—," and we are launched on one of those diverting tales the freshness of which not even much rereading can dull.

The old night-watchman and his friends and enemies form a coterie who have done much to add to the gaiety of at least two nations. Few authors of the present day can be depended on for such entertaining hours as the originator of this group of inimitable characters. With what amiable irony does the author lead them to betray, all unconsciously, to our listening ears their inmost foibles and weaknesses. Human nature untroubled by any veneer of civilization walks abroad among these sea faring men and their women folk, and its manifestations are invariably unexpected and amusing.

The eternal feminine has no secrets for Mr. Jacobs, and pithy observations on its manifestations flash from his pages, couched in the dialect of the night-watchman and his friends.

"Dealing with a man, said the night-watchman, thoughtfully, is as easy as a teetotaller walking along a nice wide pavement; dealing with a woman is like the same teetotaller, arter four or five whiskies, trying to get up a step that ain't there. If a man can't get 'is own way he eases 'is mind with a little nasty language, and then forgets all about it; if a woman can't get 'er own way she flies into a temper and reminds you of something you oughtn't to ha' done ten years ago. Wot a woman would do whose 'usband had never done anything wrong I can't think."

Not all the stories in this latest volume are told by the philosophic night-watchman. "Striking Hard" presents a longshore version of "La Grève des Femmes"; "Bedridden" and "The Winter Offensive" express the feelings of those more billeted against than billeting, while "Made to Measure" offers a modern formula for taming shrews, and "Family Cares" is a mirth-provoking illustration of the tangled web one may weave by practicing to deceive even those who take an unwarrantable interest in one's affairs and one's future. The collected stories make a very entertaining volume. (New York: Charles Scribner's Sons.)

THE MOON AND SIXPENCE, by W. Somerset Maugham, is a brilliant study in personality—very unpleasant personality—by an author of considerable note both as novelist and dramatist. The character about whom the story centers is a modernist artist, and perhaps the most interesting thing about it is the fact that this artist is presented in exactly the same light in which many critics regard the work of the modernists, as a reversion to the primitive. Charles Strickland is, if not actually insane, at least a completely abnormal being, a fair subject for the Freudian psycho-analysts,—an impression which many of us find unescapable when looking at the painting of the newest schools of art. In him, all that distinguishes man from beast, all that the race has attained in millions of years of upward growth, is lost—all save the irresistible impulse to paint. Honour is not even a name to him, and refinement of emotion, loyalty, and the sense of fair play are to him but so many stumbling-blocks in his path to self-expression in paint.

For it is not fame or wealth which Strickland pursues; the demon which drives him on his destructive course is that obsession of the necessity for self expression. This, also, is characteristic of that new school of art and literature which Galsworthy has characterized so aptly as, "the new school with its self-conscious exhortations to complete self-consciousness, its doctrine of pure and utter selfishness, or of a hopelessly self-conscious unselfishness, with the querulous and thin-blooded passionateness of its young heroes and heroines, bent on nothing but realizing their unrealizable selves, through a sort of brain-spun arrogance and sexuality."

Regarded solely as a study of this psychology, which seems in many ways so dangerous an element in modern life, the book is immensely interesting. But it has much more than that to recommend it. It is, without exaggeration, a brilliant book, original in both plot and point of view and sparkling with a very pointed irony. Clever indeed is the opening chapter with its story of the various biographies of Strickland published when, after his death, the world had come to see the greatness of his work. Clever, also, is the way in which the author, who tells the story in the first person, maintains his attitude of observer, delineating his characters by their actions and the effects which they produced on him, without recourse to author's omniscience. And something very much more than clever are the author's reflections on men and things.

(*Continued on page 182*)

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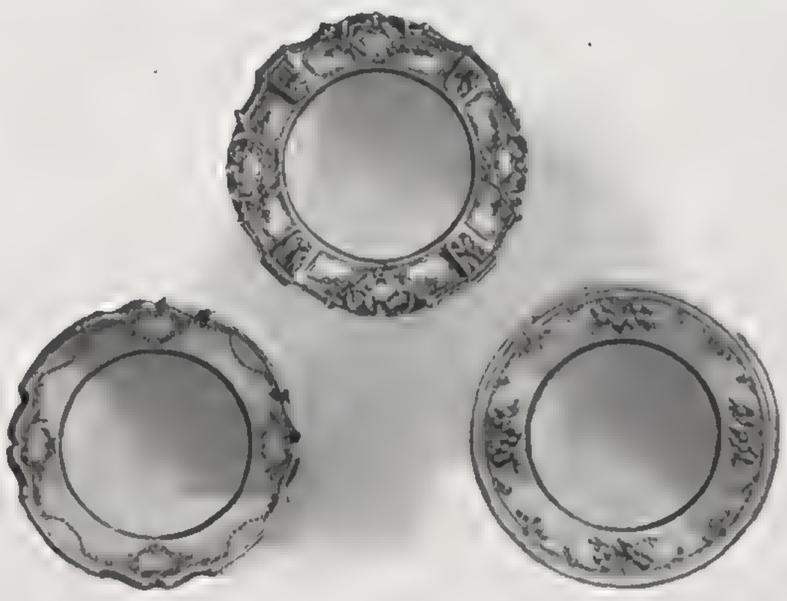
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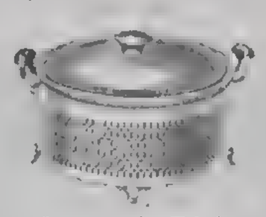
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WHAT THEY READ

(*Continued from page 180*)

"I have read," he says, "desultorily the writings of the younger generation. It may be that among them a more fervid Keats, a more ethereal Shelley, has already published numbers the world will willingly remember. I can not tell. I admire their polish—their youth is already so accomplished that it seems absurd to speak of promise—I marvel at the felicity of their style; but with all their copiousness (their vocabulary suggests that they fingered Roget's *Thesaurus* in their cradles) they say nothing to me: to my mind they know too much and feel too obviously; I can not stomach the heartiness with which they slap me on the back or the emotion with which they hurl themselves on my bosom; their passion seems to me a little anaemic and their dreams a little dull. I do not like them." (New York: George H. Doran Company.)

THE NEW DECAMERON, by VARIOUS HANDS, bears little relation to the old "Decameron" save in the incidental point that a group of people marooned for a time tell stories to beguile the waiting. The irresistible humour, the perfect art of old Boccaccio have not come to life again at the bidding of a cleverly chosen title.

Nevertheless, some of the stories in this volume are rather more than usually good and, had they preferred a somewhat less ambitious claim for comparison, might have seemed very good stories indeed. Only one of them, however, approaches in any way the subtlety of the clever Boccaccio; that is "The Bureaucrat's Tale," by Sherard Vines, a bit of vividly imaginative work. Few of them are dull, and, while one of them recalls Poe or de Maupassant rather than the trecento Italian, they may well serve for that purpose for which they are supposed to have been written—the beguiling of an idle hour. (New York: Robert McBride and Company.)

IN THE SERVICE OF YOUTH

RAINBOW VALLEY, by L. M. MONTGOMERY, is one of those human and pleasantly wholesome books which are the delight of the average girl in her 'teens. Fortunately for the rest of us, M. Marcel Prévost is right in his assertion of the author's freedom from obligation to the "bread and butter miss" as audience; but fortunately for youth, there are authors whose natural gift is in the direction of creating just such tales of everyday life as this, and among these, Miss Montgomery has already proved herself of the elect, though her audience also includes many enthusiastic grown-ups.

The present story takes up again the engaging "Anne of Green Gables" who, with six small inheritors of her engaging qualities, has returned again to the little town on Prince Edward Island—Miss Montgomery's native land—where the scene of the earlier romance was laid. The principal people of the story, however, are not Anne's well-cared-for young people, but four small wildlings, the children of a widowed minister recently come to the little town. Engrossed in his studies, their naturally affectionate father leaves them to their own devices and to the incompetent care of a very old aunt, and their attempts to bring themselves up to be a credit to him are both amusing and pathetic.

The older generation, too, including Miss Cornelia and Anne's faithful Susan, have their share in the story, and a very pretty romance ends the troubles of the minister's motherless family. Youth is well and pleasantly served in this latest volume from one of its own authors. (New York: Frederick A. Stokes Company).

WHEN I WAS A GIRL IN ICELAND, by HÓLMFÍDUR ÁRNADÓTTIR, adds a tenth volume to admirable series of "Children of Other Lands Books" which have done so much to interest children in the life of countries other than their own. A sure inoculation against philistinism is the cultivation in early life of a keen interest in the people, the customs, and the modes of thought of other lands, and the interest of children in other children affords an excellent base on which to build it.

This volume from the personal experiences of the childhood of the author is well adapted to children of from eight to fourteen, an age which rarely escapes the spell of the old Icelandic Sagas, some of which are included in this book. It is a happy normal life which is pictured in this story of childhood in Iceland with wholesome outdoor activities and a pleasant family life of affection and gracious order. The early connection of Iceland with America (the first discoverer, in fact, of their own) forms a link to hold the interest of children, and the peculiarities of this far-northern country, where life is so different from the life they know, adds to its charm. Long winter evenings and the dull hours of snow-blown days will gain wings as these pages turn, and much of real worth will remain when the reading is over.

This is rather a girl's book than a boy's, though undoubtedly of interest to both. Miss Árnadóttir, the author, was born in Iceland and lived there until about a year and a half ago, when she came to this country. Her English, however, is excellent, and her memories of her native country are naturally vivid. She is at present instructor in Icelandic and Danish languages in the extension department of Columbia University. (Boston: Lothrop, Lee and Shepard Company.)

OF PRACTICAL MATTERS

A MANUAL OF CANNING AND PRESERVING, by THEODORE M. CARRELL, a timely publication, offers valuable assistance to the housewife who heeds the warning of "waste not, want not" and would lend her country efficient aid in the preservation of the food supply. Though less hue and cry is raised about it this season and the novelty is worn off a bit, there seems little to indicate that the important matter of canning can be neglected, either from the point of view of the world supply of food or from the more selfish standpoint of high costs.

A preliminary chapter on "Wares and Utensils" sheds light on the necessary machinery for modern canning and gives helpful suggestions as to the planning of the work and the best methods of handling the fruits or vegetables to be canned and preparing the containers from them. It also defines terms and ends with four pertinent "dont's."

There follows a chapter on canned fruits and one on vegetables, with timetables for the various vegetables and the various processes. Jellies, jams, preserves and conserves, and fruit-juices have each a chapter to themselves, and those autumn interests of the busy housewife, pickles and citrus marmalades follow. The final chapter gives rules for preparing the mincemeat essential to every good old-fashioned Thanksgiving. (New York: E. P. Dutton and Company.)



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"The Three Men of Gotham" is a delightful bit of nonsense written by Tom Fool especially for puppets

A STAGE FOR MARIONETTES

THE particular marionettes that we are going to talk about were created and brought together and introduced to a few small audiences three years ago by Remo Bufano. So, you see, they feel that they have a certain standing and are well prepared to make their stiff little bows to the general public. They proudly trace their ancestry back to their early Italian forbears, and each has a great deal of respect for himself—as he should have—as a *mario*, or fool.

FARCES FOR MARIONETTES

Last August, the little company settled itself casually in the dooryard of a poetry bookshop—surely a romantic and picturesque environment. Shortly afterward, however, the weather became disobliging, and the troupe promptly took refuge in Greenwich House on Barrow Street. The diminutive portmanteau theatre with its gay curtains was put up on the stage, and a bill of two plays was given each Friday and Saturday night. The first play was in one act—"The Three Men of Gotham" by Tom Fool. Tom Fool is the name that Gordon Craig prefers to assume when he enters the puppet world and writes his delightful sketches especially for these wooden-headed actors. On the bridge on the way to Gotham town, the two country neighbours who are shown in the photograph at the top of this page met and quarrelled and fought each other with their sticks and were finally reconciled by the third philosopher. It is true that their facial expressions did not actually change (they remained at a fixed height of comic stupidity), but the grotesque actions and the broad dialect that was supplied them meant puppet acting with decided personalities.

In the second play, which was Molière's inimitable farce, "The Doctor in Spite of Himself," appeared a complete new troupe of marionettes that quite carried off the honours of the evening. The simple faggot-binder and the shrewish Martine, the rich nobleman, the daughter who would not speak, and the lovesick Léandre—all were so well portrayed that the famous satire seemed to be intended for marionettes alone. It is peculiarly suited to them by reason of its spontaneity in speech and actions. A cudgel blow on the head is as necessary as a spoken phrase, according to marionette reasoning, and the blows were freely given and taken. All the little actors were quaintly costumed, and the sets and decorations that had been especially designed for them were appropriately simple.

Perhaps the most refreshing characteristic of these puppets is their very simplicity. They are usually controlled by two stout bars that extend harshly down the spine and behind one arm, and one or two strings. They are evidently not related to the German type of marionette with its complicated wires and grooves. A great deal of praise should certainly be given those who manipulated the puppets and read the parts. One unseen person read five with as many distinct personalities. All of the small players were made by Mr. Bufano himself, a talented and enterprising young Italian who has long taken an imaginative interest in marionettes. At the age of twelve, he had his own troupe of them in an amateur portmanteau theatre of his making, and he has fostered others ever since.



It was Martine, the vixen, who made Sganarelle a doctor

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(*Continued on page 186*)

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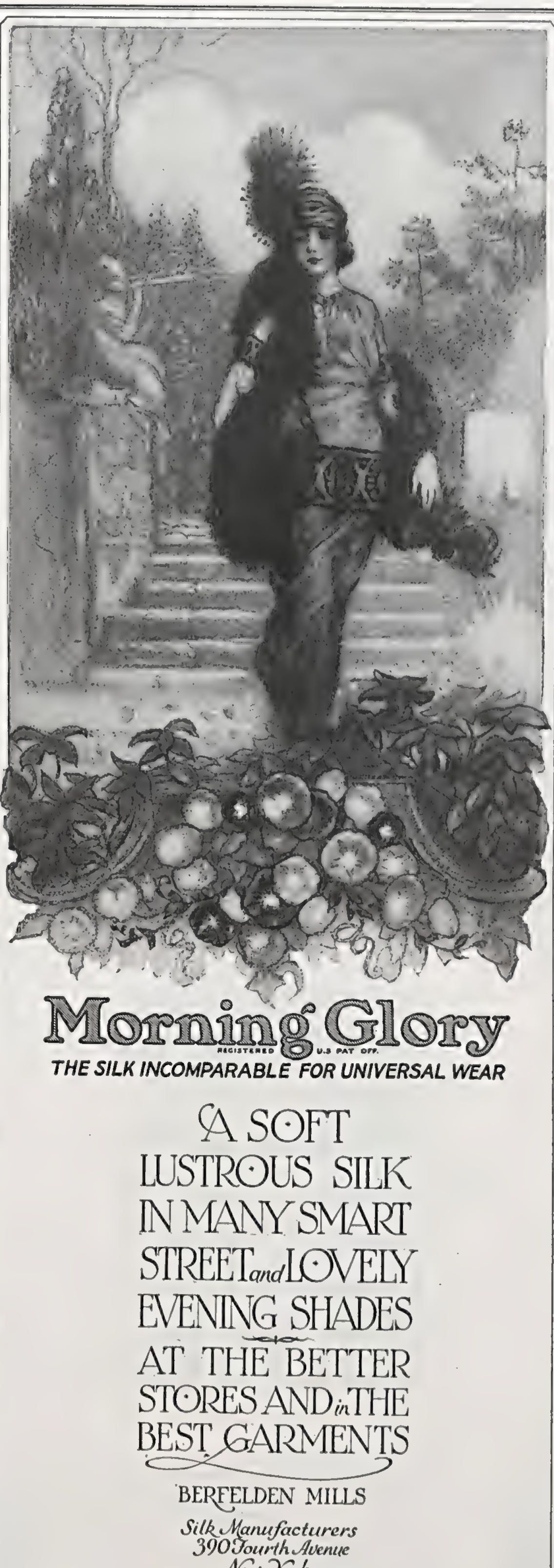
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A STAGE FOR MARIONETTES

(*Continued from page 184*)

that is why a fairy-tale may be produced with marionettes and not lose its magic spirit of unrealness. Marionettes excel in the unreal, the fantastic, and the grotesque. The Marionette Theatre is going to dramatize some old and new fairy-tales this winter and present them in their tours of various neighbourhoods and settlement houses.

PUNCH AND JUDY IN THE NURSERY

After seeing this portmanteau theatre, it is not surprising to learn that Remo Bufano so loves and understands children and puppets alike that he has devised a delightful nursery toy for the newest stock of Santa Claus. It is a Punch and Judy theatre. It is headed, of course, by that whimsical matinée idol, Mr. Punch himself, and he brings his fond wife and a goodly troupe with him. The theatre that is sixteen by twenty-eight inches has five figures,—Punch, Judy, the Policeman, Pierrot, and a Nigger. The next size, which measures twenty by thirty-five inches, adds the Doctor and the Devil, and the one that is twenty-four by forty-two inches has still two more, Harlequin and the Cook. Special sizes are made to order. The little theatre is substantially made of flowered cretonne on a folding wood framework with a gay proscenium and backdrop.

The actors are the kind that perform all sorts of antics when manipulated by the fingers, over which they may be slipped like a glove. They belong to the genus known as *guignols* or *burattini*. Their heads are painted in gay colours, and they are modelled from a special indestructible composition warranted to withstand the stoutest slapstick. Many an artist of the profession might envy the untiring energy and good humour of the members of this company. No matter how many encores the children demand, they are always graciously given. And when it is bedtime and they are not recalled, they shed no tears of mortification.

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Gent's — Plain Hemstitched, **$6.00, $8.00 $10.00, $12.00** dozen.
Tape Borders— **$9.00, $10.50, $15.00, $18.00** upward.

No. 60.—Ladies' Pure Linen, hand scalloped, fine sheer quality, Glove size 8 x 8 ins. Complete with monogram.....$9.00 Doz.
S.S. 4.—Ladies' Pure Linen Plain Hemstitched, sheer quality, complete with monogram.....$9.00 Doz.
Similar quality in Gent's size, complete with monogram..$12.00 Doz.
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That Destroys Your Teeth

All Statements Approved by High Dental Authorities



Hidden in the Film

The acid which destroys your teeth is lactic acid, produced from certain foods by action of bacteria.

The film on your teeth—that slimy film—holds the food substance while it ferments and forms acid. Then it holds the acid in contact with the teeth to cause decay.

This film clings to teeth, gets between the teeth, enters crevices and stays. The ordinary dentifrice does not dissolve it. The tooth brush fails to remove it all. So it protects the acid. Free acids are neutralized by alkaline saliva.

That film is the source of nearly all tooth troubles. That is what discolors, not your teeth. It is the basis of tartar. It is a breeder of germs—millions of them. Those germs, with tartar, are the chief causes of pyorrhea.

Brushing the teeth does not suffice, as nearly everybody knows. You must remove the film. After painstaking research, dental science has found a way to do that. The way is now embodied in a dentifrice called Pepsodent. And we offer you a 10-Day Tube to show you what it does.

Use It 10 Days—Free

Pepsodent is based on pepsin, the digestant of albumin. The film is albuminous matter. The object of Pepsodent is to dissolve it, then to constantly combat it.

Ordinary pepsin will not do. It must be activated, and the usual agent is harmful to the teeth. So pepsin long seemed impossible.

Now science has invented a harmless activating method. Five governments have already granted patents. Now active pepsin can be applied twice daily to the teeth.

Authorities have made many clinical tests. Thousands of dentists have tried it. And now leading dentists all over America urge its universal adoption.

Pepsodent PAT. OFF. REG. U. S.

The New-Day Dentifrice

A Scientific Product—Sold by Druggists Everywhere

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Ten-Day Tube Free

THE PEPSODENT COMPANY,
Dept. 778, 1104 S. Wabash Avenue, Chicago, Ill.

Mail 10-Day Tube of Pepsodent to

Name .....

Address .....

Send the Coupon for a Ten-Day Tube

Note how clean the teeth feel after using. Mark the absence of the slimy film. See how the teeth whiten as the fixed film disappears.



WOMAN'S POINT *of* VANTAGE

Within the Confines of the Boudoir, Beauty Is Made and Beauty Is Preserved by Means of Endless Little Artifices That Are Its Secrets

HAVE I your permission to speak quite frankly on this—rather revealing subject? Thank you so much! ***** (These asterisks represent the few seconds occupied by the timid ones closing this magazine and softly tip-toeing from the room.) Now, we bold seekers after unadorned truth may settle down and study—just as scientific researchers should—the unenamelled face, or Reality with her back hair down.

As an observation and listening post, no point of vantage is quite so good as a boudoir; that reticent cell where real beauty is retouched and lack of beauty is rectified, where defects are devitalized, complexions concocted; where dead looking lips flash suddenly into scarlet flames, and other startling changes transform the feminine face.

Love was long supposed to be woman's greatest beautifier, but these are complex days wherein the supply of lovers has been appallingly cut down through national needs. War depleted the ranks of beaux, and now Prohibition is doing its worst for us. In the new state of sober aridity, the men who are left (and they are not enough to go around) seem to feel that much more important things await them than to play the great lover. From a feminine standpoint, they are horribly mistaken, but there's no use arguing the question with them, it seems.

A MIRROR VERSUS A LOVER

Large numbers of embryonic beauties will have to develop their good looks with the aid of a mirror instead of the more exciting reflection of their loveliness—and lack of loveliness—in their lovers' eyes. But, comforting assurance, there's many a point that favours the mirror as against a lover's eyes. A mirror is backed by mercury; a man's eyes are backed by masculine emotions. Any woman, after a bit of delving in chemistry and human nature, knows enough to put her faith in mercury, volatile though it is, rather than in masculine sensibilities. Not that a man's eyes intentionally flatter, nor that mercury tries to be too honest; but with mercury and masculinity, each was created "as is." That fact should be remembered when comparing a looking-glass with a lover.

A good mirror never lies. Sometimes it reveals too clearly, but it's nice to be able to depend on something for the truth about yourself, if only in order that you may set to work and conceal that truth from less discerning observers. For instance, a triple mirror is sure death to a triple chin. A chin is simply ashamed to ditto itself before a triple mirror, provided the owner of chin and mirror has eyes that really see. There is such a thing as dressing in a mirror-lined room and never registering the reflected facts, especially if they disagreeably demand dieting and exercise—there being so many other things, pleasanter things, that creep into the consciousness, but not for a proud woman. She gazes and reforms, even though it means agonies of self-denial and many wretched nights due to the latest chin strap.

NO INDEPENDENCE FROM BEAUTY

Every one knows at least one woman who "can't remember when she wasn't married," so long has she had the adoration of a devoted husband. Yet Beauty is not the first thing, nor yet the second, nor third that comes to mind when viewing this fortunate type of woman. One thinks of Domesticity and Goodness and Mothers-in-law and similar necessary ingredients of human life, rather than beauty. For this favoured species of woman often cascades in triple terraces both above and below the corset's confines. She may possess both boudoir and husband, yet she looks into her mirrors unseeingly and takes her husband's approval tacitly—as a matter of course, both beeing errors of technique, if not of something worse.

Not Love, Husband, Home, Children, or the Vote, singly or collectively, have made woman independent of personal beauty. She must have that laboratory, that reference library, that shop wherein the various units of

(*Continued on page* 190)



Multiwear Veils

Reg U. S. Pat. Off.

give added grace to every face because they are distinctively smart in design, and fit with smooth snugness. Shaped to fit. Edged with live rubber.

"VEILED FACES"

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Patent Coltskin with Black Satin Inlay

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Sizes 1 to 9 Widths AAA to D

Mail Orders filled on illustrated model. Fall Catalogues will not be issued because of the constantly changing styles.

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DADDY LONG LEGS
for Women
Knitted-Angora lined
$7.00

A Christmas gift that warms both hands and heart These

"BRAD" Sport Gloves

with their long streamline wrists and back straps, are equally attractive in lined or unlined styles.

The lined models fit snugly yet are warm and comfortable.

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Brad Sport Gloves carry a quiet distinctiveness that is particularly pleasing to people of taste.

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You have a new joy in store for you when you take your first ride in the AMERICAN Balanced Six.

Ever afterward motoring will have a new meaning for you.

Cradled over the Balanced AMERICAN chassis you ride with a new ease and security. Your car holds the road at all speeds and under all conditions of travel. Rough stretches become pleasant memories. Ticklish curves lose their awesomeness. Distance disappears in Miles of Smiles.

The AMERICAN Balanced Six is the first instance in which the principle of balance has been *correctly* applied in the construction of cars of light weight.

By a scientific distribution of weight the load is divided over each of the four wheels *almost to a fraction of a pound.* The chassis is not overweighted at the front nor underweighted at the rear. Each wheel carries an *equal* share of the load.

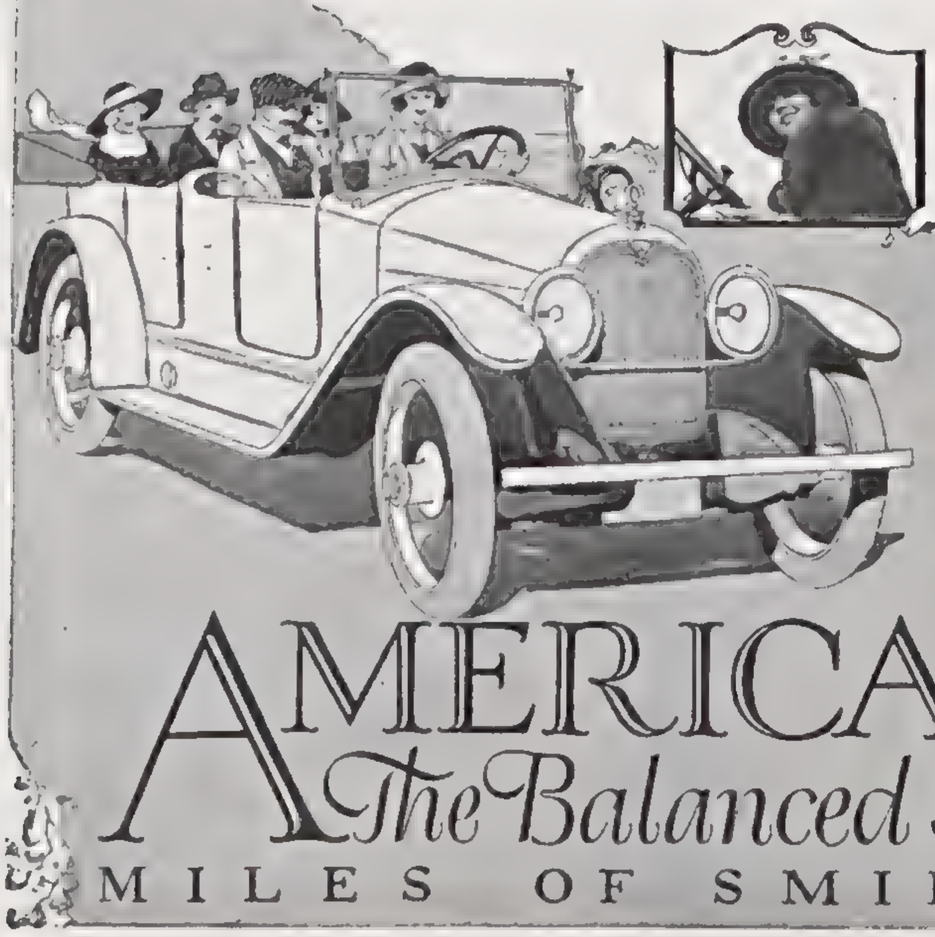


The application of this principle is evident in the superb riding qualities of this Balanced Six which have caused it to be known far and wide as the Smile Car.

Behind its wheel you fairly smile the miles away through breezy hours of gladness.

TOURING CARS ROADSTERS SEDANS
45 HORSEPOWER 122-INCH WHEELBASE

American Motors Corporation
FACTORY: PLAINFIELD, NEW JERSEY



Ann Pennington, of "Scandals of 1919" and her alluring smile behind the wheel of the American.

AMERICAN
The Balanced Six
MILES OF SMILES

WOMAN'S POINT OF VANTAGE

(*Continued from page 188*)

beauty are mechanically assembled, that studio where colour is applied, where lines are draped and curves displayed—in short, a boudoir. A boudoir is a necessary adjunct to beauty. There dreams come true, study brings results, and creations appear daily. It is a place of self-research and self-analysis where the truth is found for the searching—ungarnished, but often capable of transformation.

And sad indeed is the lot of her who can not see ways to rectify the little neglects nature has shown to all of us. A woman may be ever so capable of driving a motor-truck along shell-torn roads, she may have a platform presence in appalling measure, but if she is not thoroughly at home on her own chaise longue, if she can not caddy deftly among the multitudinous instruments and unguents of her own dressing-table, she soon finds herself retired with honourable mention in the past tense.

Even in extreme youth, she is expected to tell a vanishing cream from a skin food with both eyes shut and, with only one eye open, to distinguish between a daylight complexion powder and one that goes with evening clothes. She is supposed to know the comparative scientific merits of a safety razor and a paste powder depilatory and have her own pet principles about plucking her eyebrows and wearing pencil swipes instead. Where is this necessary knowledge to be tested and practiced except in one's own boudoir?

THE MERITS OF A PRIVATE MIRROR

Elevators, restaurants, shop windows, theatre lobbies, and other mirrored public places are often substituted for the home boudoir. Before them, millions of noses have been dusted with flesh, brunette, or neutral powder; lips have been smeared democratically in the open; but the technically correct woman recognizes a fine distinction between a public mirror and her own. The home mirror is the unflattering friend who throws back at you your every defect, sometimes mischievously magnified, it seems, but all for your own good, you know. Permit the mirror held up for all humanity, so far as you personally are concerned, to reflect only the finished results of your previous carefully prepared make-up.

In brief resumé: be intimate with the secluded mirror, but merely glance quite impersonally at the blasé worldly ones. You'll never gain an atom of real help from those public mirrors. They have a habit—perhaps they're tired from over hours of constant reflection—of making one look particularly plain, which is death to poise; and as morale to an army, so is poise to beauty.

Who knows but what if those salon-maintaining marquises of the gayest régimes recorded in letter and history had possessed anything so intriguing as the modern dressing-table, they would not have received Sir Thomas, Duke Dick, and His Highness Harry before getting out of bed o' mornings? That is, they probably would not have. Fancy a modern woman entertaining before her face was fixed for the day!

That brings up the question—is the boudoir, then, a matter of fine morals or merely a matter of facial massage?

Little did we dream that the simple question of whether to insist upon one's bedroom having an adjacent boudoir or to get along with a sleeping-room only would open up such a field for moralizing.

However, since both morals and massage are prime requisites to lasting good looks, and lasting good looks are woman's first duty to mankind, let's insist upon having a boudoir and be assured of safety on one or the other topic, and maybe on both.

For women will seek Beauty just as long as men pursue it, and you deserve in your foreordained and dutiful quest all the aid the architect can give you. By all means, bid him include in his plans a boudoir for you. If you're making the old house do, preempt a room for your very own, other than your bedroom. Much of the jerkiness of manner, speech, and disposition will disappear from women when they secure more privacy and less interruption in their own homes.

Trying to make the sleeping-room serve as a dressing-room and lounging-room, as well, is a species of overcrowding that breeds disillusionment, perhaps the greatest disaster that overtakes men. Disillusionment is so frequent an occurrence in the lives of women, that they endure it more stoically than men do and seldom leave home and children on account of it.

CULTIVATE YOUR BOUDOIR

Pause for a painful moment and behold the woman who stands before an old-fashioned bureau in an old-fashioned bedroom to do her hair. Now you understand why so many rear coiffures do not correspond architecturally with the front and top sections. Be warned; place your chaise longue carefully before a full-length mirror, and always remember that boudoir gowns are richer in beautiful possibilities than ball-gowns. Order a graceful, well-cushioned seat for your dressing-table, and upon it sit, mirror in hand, your glance reconnoitering in the rear, and refuse to be hurried during the calm inspection of the behaviour of your back hair. Cultivate your boudoir, and, in a pleasingly short time, you will be as radiant as though a man made madrigals for you, sent you flowers daily, and telegrams hourly.

E. S.

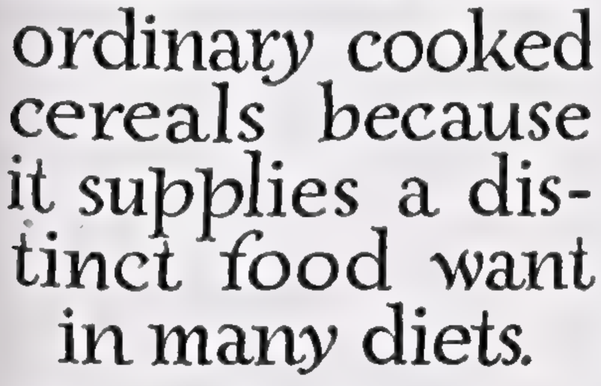




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is different from ordinary cooked cereals because it supplies a distinct food want in many diets.

Grape-Nuts is rich in tissue building salts from the whole grains.



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Sunset is a real dye:

clean; easy to use; wonderful in results.

Twenty-two standard colors:

real black, real navy, and the other rich, dark, colors as well as the lighter, more delicate shades.

Sunset is fast:

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No other method gives the same wonderful results. Insist upon having this package and you will be delighted to find how simple it is and what fun to make old fabrics really look like new.

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GOLFLEX suits, dresses, and coats are equally correct for street, sport, or travel. They are especially charming in the heather mixtures now so popular, but you can have them in any of fifty shades.

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SOFTER-DRAPING and retains its smart appearance longer, yet it is far less expensive. In the most exclusive gatherings you will find Salt's Fur Fabrics worn by the smartest women.

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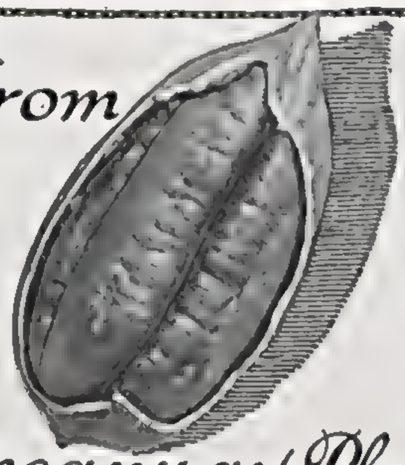
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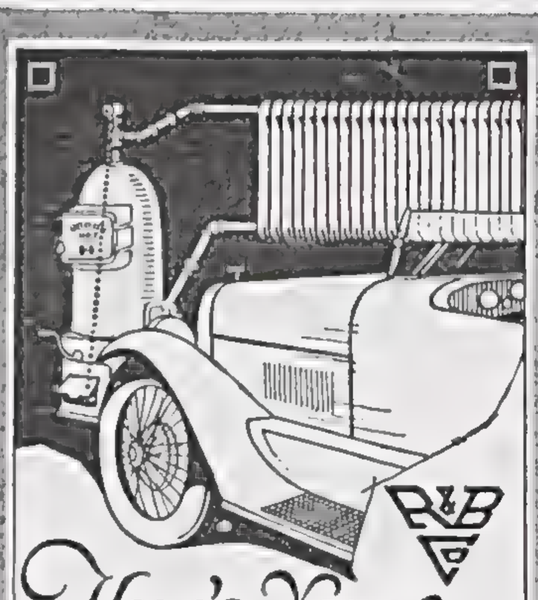
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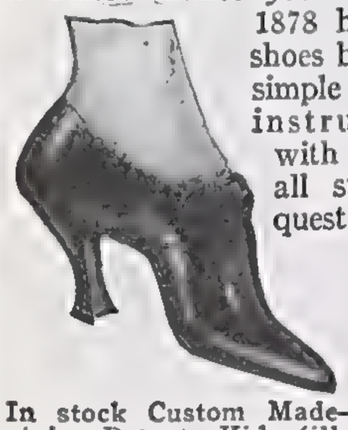
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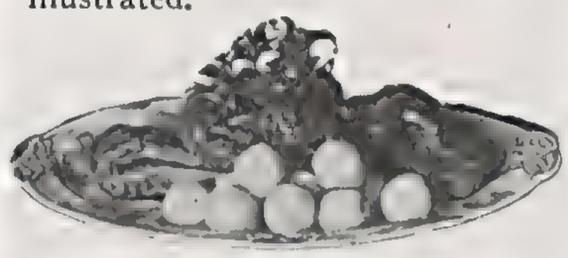
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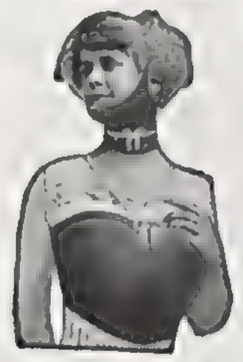
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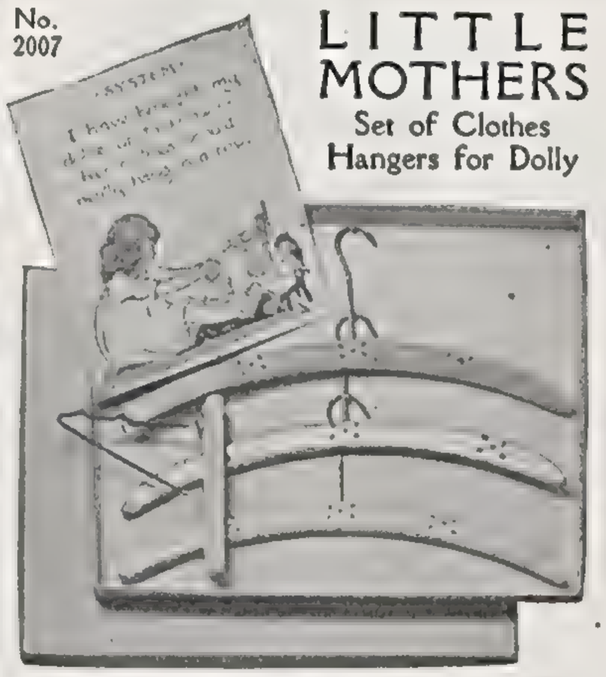
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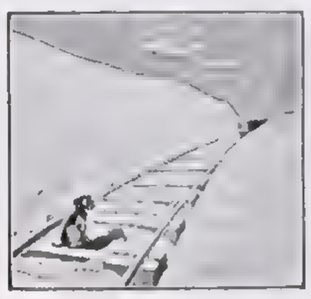
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"WELL, I'LL ADMIT HE CAN RUN FASTER THAN I; BUT I'VE GOT HIM PUFFING LIKE THE DICKENS!"



THE HOME GUARD



"SO THIS IS THE BROOKLYN BRIDGE. SURE, OI WOULD DOIVE OFF MESELF FOR FIFTY DOLLARS."
"OI DON'T WANT TO SEE YEZ GET KILT—BUT I'LL GIVE YE TWENTY-FOIVE IF YE DOIVE HALFWAY."



AUTO TALK

TWIN SICKS

Life is the leading humorous weekly of America. To get a fair idea of the great variety of its pictures, you must see it for yourself.

Every Tuesday, everywhere, ten cents.

Several sample copies will be sent on receipt of ten cents or sixpence.

Special Offer

Enclosed find One Dollar (Canadian $1.13, Foreign $1.26). Send LIFE for three months to

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Open only to new subscribers; no subscriptions renewed at this rate.

LIFE, 67 West 31st Street, New York.

One Year, $5.00. (Canadian, $5.52; Foreign, $6.04.)



The Lure of Beautiful Eyelashes and Well Formed Eyebrows

The EYES are what men see first. To hold attention they must possess the *magical lure* which long, silky, luxuriant Eyelashes and well formed Eyebrows give to them. So, if *your* eyes are not adorned with these wonderful allurements, why not begin at once to have them? You can work a magical transformation if you will just apply a little

Lash-Brow-Ine

for a short time. Results will amaze and delight you. Stars of the stage and screen, as well as hundreds of thousands of women everywhere, use and recommend this *Beauty Builder*, which stimulates and promotes the growth of Eyelashes and Eyebrows, and gives that deep, soulful expression to the Eyes, so highly prized by women *who care*. Will YOU try "Lash-Brow-Ine"? It is a pure, delicately scented cream, guaranteed absolutely harmless, tested and approved by the best chemists and Beauty specialists of America.

Satisfaction Assured or Price Refunded

If your dealer cannot supply you, send direct. Price 50c Prepaid, in plain cover. Beware of imitations. Look for the picture of *"The Lash-Brow-Ine Girl"* same as above, on every package of the genuine.

MAYBELL LABORATORIES, 4305-93 Grand Blvd., Chicago

Be Well without drugs



IT is easier to be well than to be sick when you learn how. When you learn to daily build your vitality, disease germs, grippe and cold have little effect upon you. Be free from nagging ailments! Weigh what you *should* weigh! Have a good figure! Be happy! *Enjoy* life! Be a source of inspiration to your friends. In other words, LIVE. *As sure as sunrise*

You can weigh exactly what you should

by following a few simple, healthful directions at home. I KNOW it, for what I have done for 87,000 women I can do for you. Are you too fleshy? Are you too thin? Does your figure displease you? Let me help you.

I want to help you to realize that your health lies almost entirely in your own hands and that you can reach your ideal in figure and poise.

My work has grown in favor because results are quick, natural and permanent, and because it appeals to COMMON SENSE.

No Drugs—No Medicines

You can free yourself from such nagging ailments as

Excess Flesh in any part of body	Incorrect Walking	Indigestion	Headache
Thin Bust, Chest, Neck or Arms	Poor Complexion	Dizziness	Sleeplessness
Round Shoulders	Lack of Reserve	Rheumatism	Torpid Liver
Incorrect Standing	Nervousness	Colds	Malassimilation
	Irritability	Poor Circulation	Auto-Intoxication
	Constipation	Lame Back	

Our Soldiers Have Done So—Why Not You?

If you are in Chicago, come to see me, but sit down and write me NOW. Don't wait—you may forget it. I will send you FREE my illustrated booklet showing you how to stand and walk correctly and giving many health hints.

Susanna Cocroft
Dept. 17, 624 S. Michigan Ave., Chicago, Ill.

Miss Cocroft is a nationally recognized authority on conditioning women as our training camps have conditioned our men.

DERMA VIVA

WHITENS THE SKIN AT ONCE

Or Money Back



Is used in place of powder. Has same effect but does not show.

Red, Brown or Dark Face, Neck, Arms or Hands made a beautiful white at once or money cheerfully refunded.

Absolutely Harmless.

When entertaining or being entertained, you will find exquisite satisfaction in having your skin so beautiful.

Also try Derma Viva Rouge—purely vegetable. In mirrored box, with puff.

Either article at your favorite toilet counter or sent prepaid on receipt of 52 cents—money returned if not satisfied. Avoid substitutes.

DERMA VIVA CO., 818 Transportation Bldg., Chicago, Ill.



NADINE FACE POWDER

IN GREEN BOXES ONLY

Makes the Complexion Beautiful

SOFT AND VELVETY. Money back if not entirely pleased.

Nadine is pure and harmless. Adheres until washed off. Prevents sunburn and return of discolorations. Millions of delighted users prove its value. Flesh, Pink, Brunette, White. At leading toilet counters. If they haven't it, by mail 60c. Dep't. V.

National Toilet Company, Paris, Tenn., U. S. A.



Kremola Makes the Skin Beautiful

"KREMOLA" is a medicated snow white cream that does wonders for a bad complexion. Removes Tan, Moth-patches, Pimples, Eczema, etc. The Auto Woman's Protection. Elegant for man after shaving. MAIL $1.25. *Free Booklet.* **Dr. C. H. Berry Co., 120 Liberty Street, New York City. 2975 Michigan Avenue, Chicago**

Cultivate Your Natural Beauty



YOU can have a youthful appearance, clear complexion, magnetic eyes, pretty eyebrows and lashes, graceful neck and chin, luxuriant hair, attractive hands, comfortable feet. You can remove wrinkles, lines, pimples, blackheads, strengthen sagging facial muscles — all through following our simple directions. Thousands have done so. No drugs, no waste of time, no big expense and quick results. Send for latest free booklet containing many beauty hints and all about the wonderful work accomplished by the

GRACE MILDRED CULTURE COURSE
Dept. I, 624 So. Michigan Ave., Chicago, Ill.
[A Branch of Susanna Cocroft's Work]

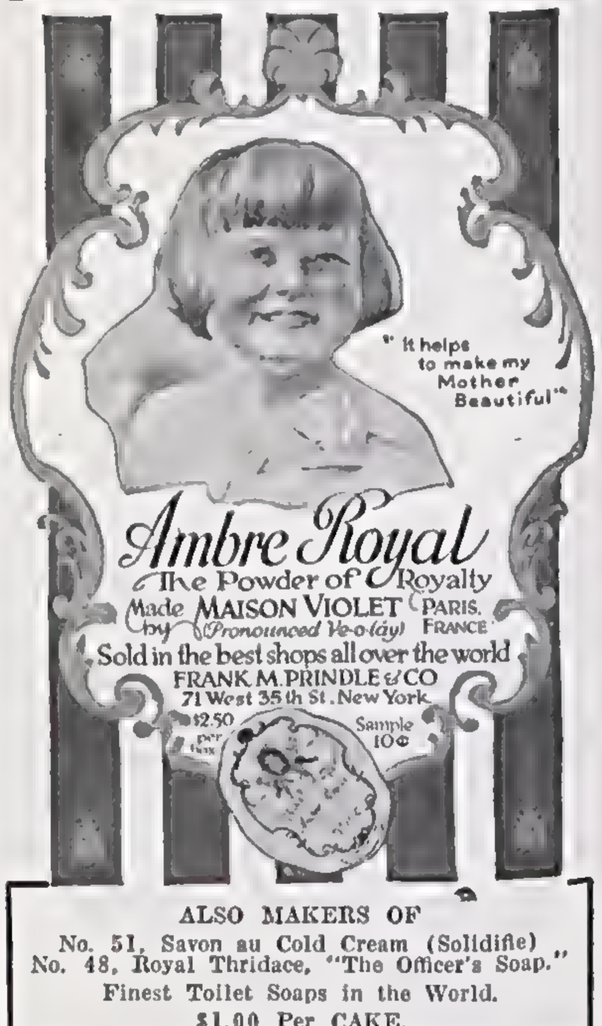
The Best Way to use Rouge

The specialist who created the wonderful La-may Face Powder* has invented a new rouge. The rouge is inside the puff. All you do is to rub the puff on your face. It comes through the puff just as you need it. It goes on splendidly and stays on the face until you wash it off. The puff is in a dainty metal box. The box cannot break and the rouge will not crumble like the old-fashioned kind. This newly invented rouge is called La-may (French, Rouge L'Amé). It gives a beautiful color that looks natural under the strongest light. There are two colors—medium and dark. The fifty cents package will last six months, yet the box is small enough to fit your purse. When you use this pure, harmless Rouge and see how much more convenient it is and how much better it stays on, you will understand why thousands of women say it is the best they have ever used. Because La-may Rouge is so new, your dealer may not have it yet, but he can easily get it. If your dealer refuses to get you a package, you may order by mail from Herbert Roystone, 16 E. 18th Street, New York.

*La-may Face Powder is that new powder that became popular so quickly. It is guaranteed absolutely pure. It does not contain rice powder or white lead. It stays on until you wash it off. The large box is sixty cents and the half size thirty cents. It is now used by over a million American women.



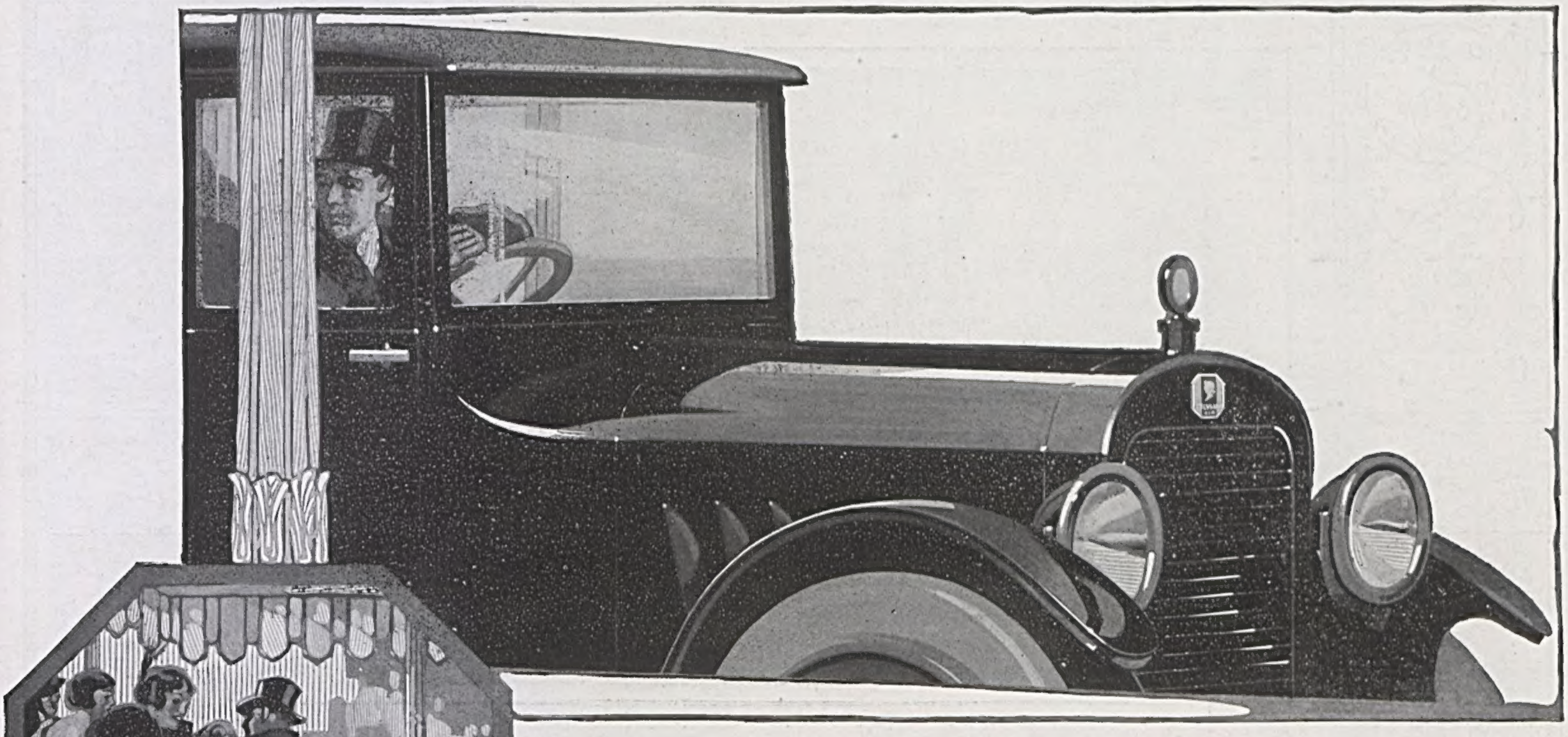
The Rouge Is Inside the Puff **The Dainty Metal Box Cannot Break**



ALSO MAKERS OF
No. 51, Savon au Cold Cream (Solidifie)
No. 48, Royal Thridace, "The Officer's Soap."
Finest Toilet Soaps in the World.
$1.00 Per CAKE.



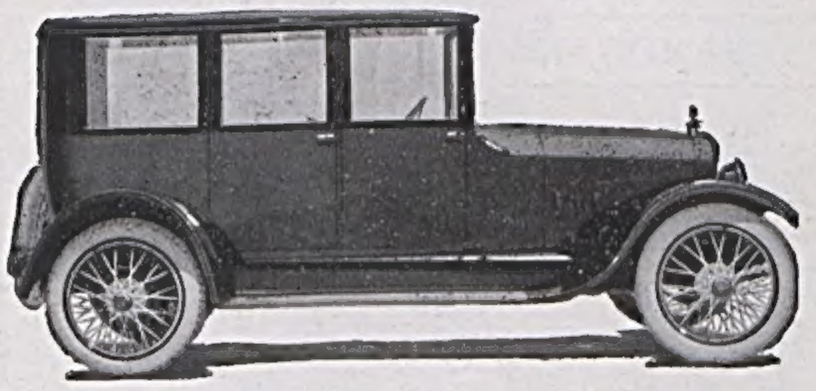
Columbia Six



For the Mechanically Inclined

The Columbia Six Chassis is particularly adapted to closed car bodies, on account of the non-synchronizing spring suspension, which results in remarkably quiet, easy riding qualities, and the thermostatically controlled radiator shutters, which do away with most cold weather motoring troubles, such as hood covers, radiator blankets, cardboard protectors, hard starting, slow warming up and the like.

Prices:—Five Passenger Touring Car, $1695.00; Four-Passenger Sport Model (Five wire wheels included) $1845.00; Three-Passenger Roadster (Five Disteel wheels included) $1845.00; Four-Passenger Coupe, $2850.00; Five-Passenger Touring Sedan, $2850.00. Prices F. O. B. Detroit.



A Car of Charm

Charm in a woman, a man, a landscape or a car is difficult to define, yet a definite, tangible thing.

Charm attracts. Lack of it repels.

To define the irresistible charm of this season's Columbia Coupe and Sedan models is as difficult as to resolve the charm of a beautiful girl into the perfection of her silhouette, the glow of her cheek and the wave of her hair.

At first glance, the charm of the Columbia Six may seem to come from the beautiful symmetry of the body lines—the work of this country's leading body designers.

Then, it may seem to result from the tonal blending of the interior decorations —the richness of the fabrics—the utter restfulness of the seats and upholstery—the excellence of the coach work and the perfection and harmony of the furnishings and fittings down to the most minute details.

But to the Columbia owner this charm is even more definite. He feels it through the expressed admiration of everyone who sees or rids in his car.

He soon learns it is founded on the sound basis of mechanical excellence, achieved by parts makers, each of whom is an acknowledged leader in his field.

Prove man, woman or car false at heart and the utmost exterior charm vanishes instantly. The charm of the Columbia Six is a permanent thing, season after season. And the reason is because the Columbia Six is "Good Clear Through."

COLUMBIA MOTORS COMPANY
DETROIT, U. S. A.

The Gem of the Highway

COLUMBIA SIX



PAIGE

The Most Beautiful Car in America

Buying a Paige Car is very much like buying a high grade, first mortgage bond. Both the principal and interest of the investment are protected by a company that has never failed to meet its obligations.

Each car that is produced by this factory must satisfy two groups of people—our owners and ourselves. In daily service each car must justify its reputation and the faith that has been placed in it. Each car must be *worthy* of every Paige tradition or it cannot bear the Paige name plate.

Such, in brief, is a simple, straightforward statement of the Paige policy. It is by no means original or spectacular. But it affirms that all Paige cars are honest cars and we gladly share the responsibility of ownership.

PAIGE-DETROIT MOTOR CAR COMPANY, DETROIT, MICHIGAN

Instead of Linen—

INDIAN HEAD CLOTH

REG. U.S. PAT. OFF.

84 Years in Fashion

This quaint dress appears in Godey's Lady's Book of 1835. The last word in Paris fashions, it was as modish as the Indian Head frocks of today.

Indian Head is both fashionable and practical. Fashionable because it has a beautiful finish and tailors well. Practical because it wears and launders crisp as new. It does not wrinkle easily and is slow to soil.

"Indian Head" always is in dotted letters on selvage. Made 54, 44, 36, 33 and 27 inches wide and sold everywhere. Identify ready-to-wear clothes of Indian Head by woven label.

We will replace with equal yardage any piece of Indian Head which does not give satisfactory wear, keep its smooth finish or clear white color. Booklet, "Her Thrift Fabric," sent upon request.

Amory, Browne & Co. Dept. 49, Box 1206 BOSTON, MASS.

Kalburnie Zephyr Ginghams—Nashua Blankets

Fashions of 1835

M. C. Woolbury

GRUEN Verithin and Wrist WATCHES

Gruen

BY INVITATION MEMBER OF

NEW YORK, U.S.A.



14-kt. gold or 25 yr. filled case and bracelet. Either green or yellow alloy. $29 to $110



SAUTOIR. All platinum case and attachments. AA1 quality diamonds. Paved back and Bezel. 18 jewel Precision movement. (Individual all-platinum or platinum and white gold pieces, in various shapes—set with finest diamonds obtainable—AA1 quality—from $300 to $2000)



14-kt. gold or 25 yr. filled case and bracelet. Either green or yellow alloy. $27 to $110

SMART WRIST WATCHES THAT ARE REAL TIMEKEEPERS



Hand chased 14-kt. green or white gold case—$110 and up

THE product of the Gruen Watchmakers' Guild—which combines, in Madre-Biel, Switzerland, the best in American machine methods with the world-famous craftsmanship of the Swiss.

These master watchmakers do what no machine can do—skillfully finish by hand and adjust each movement to that Precision accuracy which really makes a fine watch.

In America at Time Hill, Cincinnati, is the quaint Guild Workshop where the beautiful hand-wrought cases are made, and the movements inserted and given final adjustments. From here the Gruen Guild products are sold through 1200 jeweler agencies, the best in each locality.



Enameled Bezel—six full cut AA1 quality diamonds—16-kt. white gold and platinum

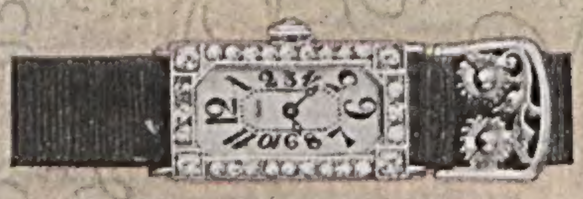


Hand chased 14-kt. green gold case and bracelet. $100 and up

All prices include the 5% war tax

GRUEN WATCHMAKERS' GUILD
Time Hill, McMillan & Iowa Sts., Cincinnati, Ohio

Makers of the famous Gruen Watches since 1874
Canadian branch, Toronto, Canada



All platinum case and clasp—Diamonds AA1 quality—18 jewel Precision movement



Grecian Black enameled, chased Bezel and bracelet. 14-kt. green gold. $80 and up

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